

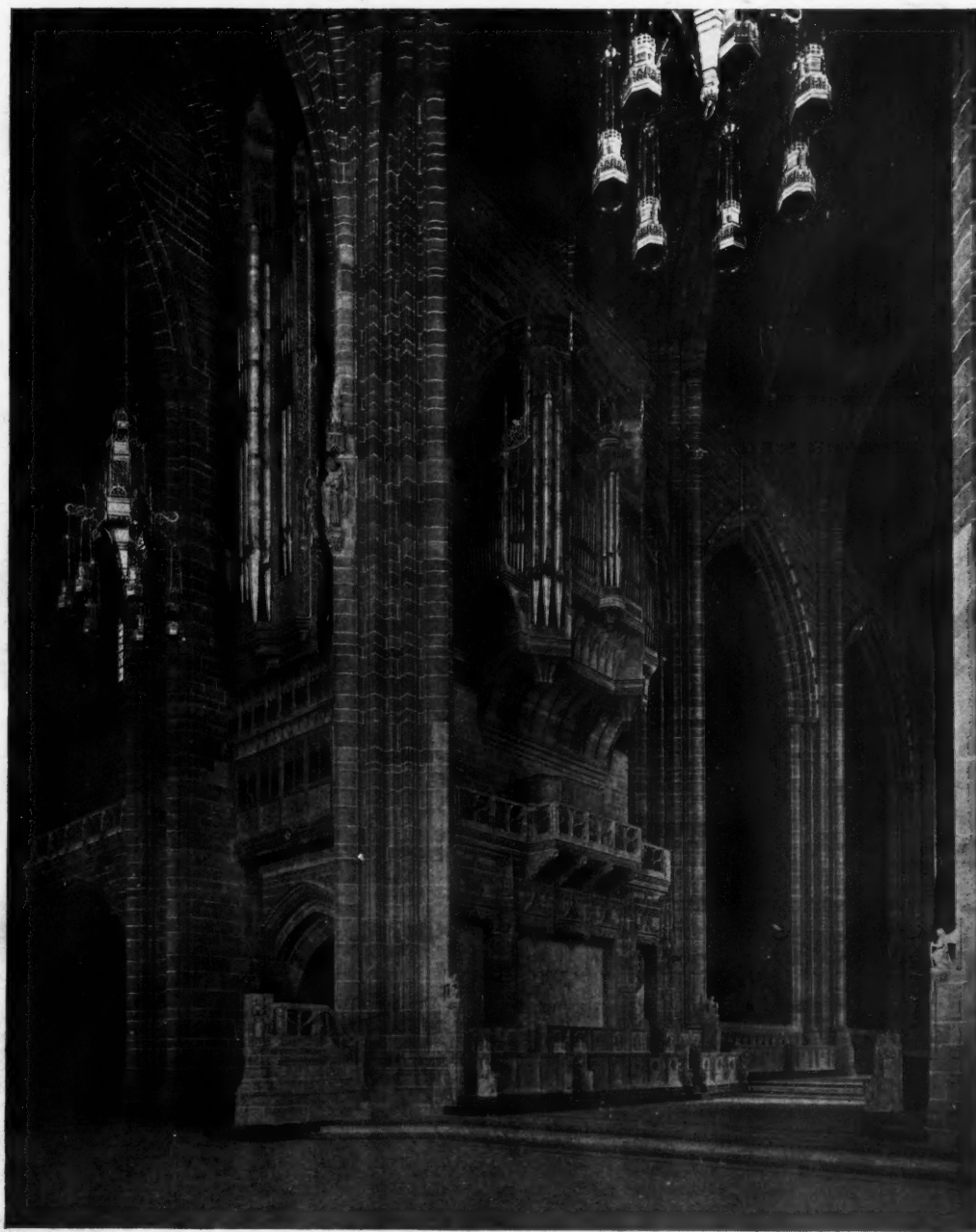
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The AMERICAN ORGANIST



JUNE 1925

VOL. 8 - NO. 6

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June 1925, Vol. 8, No. 6

The American Organist

CL. SCOTT BUHRMAN, F.A.G.O.

Editor

LATHAM TRUE, Mus. Doc.

Associate Editor

THE nation of tomorrow depends upon the children of today. Beyond the education given in public schools must come acquirement of the knowledge of how to do things—that is the basis of material prosperity; and the knowledge of how to think—which is the basis of culture. A small percentage of our population obtains this additional knowledge in universities; another small percentage absorbs it from personal experience, but the great majority of us must get it by reading educational periodicals. The influence of the press cannot be measured in terms of dollars and cents. It is an integral part of our national life.

—AMERICAN PUBLISHERS CONFERENCE

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(AND STILL WE WAIT THE HAPPY DAY OF THE ADVENT OF THOSE PROFESSIONAL THEATER ORGANISTS WHO WILL BE WILLING TO MATCH NEW YORK'S CRITIQUE COLUMNS. HOW LONG?)

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LIVERPOOL CATHEDRAL

The AMERICAN ORGANIST

Vol. 8

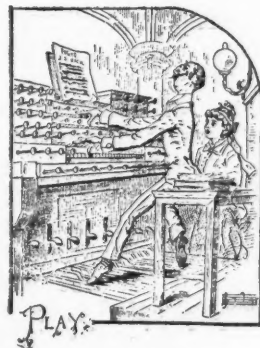
JUNE 1925

No. 6



Editorial Reflections

The Passing Show I HAVE been listening to modern piano music and I find myself wondering just what meaning present day tendencies will be found to have in the larger evolution of music itself. To the musician educated in the '90's or early '00's the transition to



modern music is comparable with that from Mendelssohn to Wagner a half century ago; and history records how ungraciously the disciple of the old yielded to the prophet of the new. If any one thing more than another is to be learned from history it is the folly of resisting the irresistible advance of world-progress. When the fields are white with the ripened harvest it is the season of reaping; but next spring another season of sowing will arrive and it will avail nothing to mourn over the plowed-in stubble of yesterday. I believe that in the evolution of mankind we stand even now at the threshold of such a sowing-time of new methods and new values as the world has not seen since the days of the Roman Augustus. However iconoclastic these new methods may seem, let us investigate them soberly and open-mindedly, scanning every sign of the new time lest we

miss the Star of Bethlehem that shall lead wise men to the humble manger in which lies the new-born Babe whose glory is destined to eclipse that of all former ages!

Without belittling Richard Strauss's contribution to modern music, he is essentially little more than Wagner brought up to date. Rhythmically he is a degree more subtle and his orchestration is more masterly but harmonically he is as diatonic as the Wagner of "Die Meistersinger," as Beethoven or Brahms. His claim to modernity rests chiefly on his polyphony, his indifference to the harmonic clashes that result from his multitudinous combination of uncombinable themes. One's difficulty in understanding Strauss arises from his bewildering interweaving of theme and rhythm, from "the intricate windings of the threads that make up his gorgeously rich fabrics." It

does not arise from the employment of such modern device as the duodecuple scale or from the sort of impressionism that shimmers through the harmonies of a Debussy or a Ravel.

Modern piano compositions of the type of Karol Szymanowski's Twelve Etudes—to mention a concrete example—demand from the player a prodigious technical control of tone and finger dexterity. On the part of the listener they presuppose the frank acceptance of diatonic sevenths and ninths as concords and the toleration of weird progressions and combinations of upper partials that were never even remotely guessed at by theorists in the era of Ebenezer Prout and Solomon Jadassohn, whose solemn restrictions tended to hamper my youthful flights in composition.

One's first impression is of a disconcerting lack of anything that by stretch of imagination can be called melody. Of course this is merely the familiar experience of history repeating itself. The critics of Beethoven lamented his lack of Mozartian melody; even as the critics of Schönberg still persist in lamenting his lack of the Wagnerian melody which Richard Wagner was once-upon-a-time blamed for not possessing. One is too sophisticated to expect now-a-days to find melody in the Wagner-Strauss sense. But one does long for an occasional shred of tune. Alas! it is in vain; melody is dead and buried. In its stead are served up diaphanous tone-clouds, as intangible in outline and as unpredictable in sequence as are the motifs in color-tone projected upon the screen by the Clavilux, but scintillating with color. Of the two instruments, the piano and the Clavilux, the Clavilux, though as yet manifestly imperfect, gets the best results. Modern piano composition is still in the crude, rough, angular, illogical, blindly-groping stage of development. Composers have caught a fleeting vision of a far-away something to be attained and have stumbled into a cubistic technic without knowing quite how or why they do what they do. This results in a wearisome spinning out of material, exactly as it did in the stupid meanderings of some of the virginal music in Elizabethan days. It is like

a story told by a person who never comes to a full stop, but who spins out his tale with endless repetitions of "and-er ... and-er ... and-er." However, if the circle be projected from the arc hinted at by present tendencies in piano composition, is it not likely that future melodies, instead of consisting of sequences of single notes grouped to heart's desire in neatly turned phrases and sentences and conscientiously punctuated with appropriate cadences, will consist of sequent masses of tone color, each conveying to the listener its group or emotional impression, analogous to the color motifs projected by the Clavilux?

Is it not conceivable, too, that eventually between these newer sequential tone-cluster melodies will be perceived a cluster-relationship corresponding in value with that existing between the notes of our major and minor scales, and that in due course we shall recognize, on the one hand, intimate relationships corresponding to our system of attendant keys, on the other, extraneous relationships corresponding to our chromatic keys? In this development the so-called duodecuple scale, derived from but not identical with our chromatic scale, may be found to be the equivalent of our present diatonic basis, with quarter-tones added to furnish the desired chromatic or color element. All this implies the need of a vast deal of education, judging others by myself. I may be stupider than my fellows; but I freely confess that as yet my ear does not differentiate quarter-tones, in spite of the liberal jazzification which the saxophone and the trombone have offered in recent years.

These are some of the elements in a passing show that will not pass, a few straws which tend to show which way the wind is blowing. Shall we sail with the current? The world is moving: with us if we, too, keep moving; without us if we sit smugly back, content with the little we already think we know; in spite of us if we build little mud dams and seek to hold back the tide of events in the tiny pools upon whose surfaces we sail our toy ships.

Latham Byrne

Liverpool Cathedral Organ

By ERNEST E. ADCOCK



ALTHOUGH the grand organ at Liverpool is the youngest of all the instruments in British Cathedrals, yet it has, to a certain extent, already gathered round itself a kind of romantic history and interest. In the first place it was presented to the Cathedral by Mrs. Barrow in memory of her husband Mr. James Barrow. Owing to the war the erection of the first part of the building was very largely held up and so, consequently, was the completion of the organ. During the interval that elapsed the generous donor of the instrument "passed over" to join her husband, and not only that but Mr. Wm. J. Ridley, her nephew and the prime instigator of his aunt's munificence, and to a large degree the designer of the organ, also died. Thus both these large-hearted and enthusiastic church-lovers were deprived of the privilege of seeing and hearing the magnificent instrument which their generosity and devotion had provided.

Then again, because the building was not ready to receive the organ, Messrs. Willis, the builders, had to find somewhere to house the ever-increasing number of completed pipes. Accommodation was eventually found for them in a disused Presbyterian Church in Liverpool, but presently the roof unfortunately collapsed and almost completely ruined the whole of the valuable work there collected.

One would have thought that this disaster would have completed the tale, but it was not to be so. The organ is a divided one standing in large chambers raised above the choir stalls on the north and south sides of the chancel, and to connect the two it was originally intended to have a tunnel under the floor through which

zinc wind trunks could be led. This however would have meant boring through hard rock—a very expensive undertaking—so it was decided to convey the wind to the south organ through earthenware drain pipes embedded in concrete. When this work was completed and the wind laid on, such an extensive leakage was discovered that it was impossible to use the Great, Solo, and Bombarde organs and that portion of the Pedal situated in the south Chamber. At the dedication of the Cathedral therefore only the Swell, Choir, and the portion of the Pedal Organ situated in the north chamber could be played upon. From what has been written it will be gathered that the organ builders were not to blame for this trouble, for they wanted zinc trunking, and we have it, on the authority of Mr. Henry Goss Custard, the accomplished organist of the Cathedral, that the matter will soon be remedied.

The cost of this gigantic and wonderful organ, when completed, will be somewhere in the neighborhood of £35,000. or \$170,000.

It may interest readers to know that the Cathedral itself is built of red sandstone and so in selecting the oak for the organ cases, stalls, etc., the famous architect Sir Gilbert Scott, R.A., was careful to obtain well seasoned, mellow and warmly toned timber. The result is that the woodwork blends admirably with the masonry.

As will be seen from the illustration, the organ cases are most elaborate affairs, but what most appeals to me about them are the charmingly beautiful transept fronts with their 32 ft. towers in the centre. There is nothing else like them either in the British Isles or America, although church organs with towers of 32 ft. pipes are common on the European continent. The only other church organ in Eng-

land possessing such a feature is that in Eton College Chapel, but there the 32 ft. towers are largely robbed of their impressiveness because the feet of the pipes are completely hidden from view, and their mouths partly so. The great height of Liverpool Cathedral—116 ft. from pavement to vaulting—renders possible the proper display of such huge pipes.

The organ comprises six manual departments—Choir, Great, Swell, Solo, Bombarde, and Echo—which are played from five keyboards, the Bombarde and Echo both being played from the fifth manual.

The Echo Organ is placed on the south side of the Cathedral in the triforium above the south organ chamber, and it is interesting to note that beside the registers usually found in each department, an attempt has been made to introduce certain tone colours in families, e.g. the Violes in the Solo Organ, the Dulcianas in the Choir, and the Geigens in the Swell. It is, perhaps to be regretted that the *Lieblich* family in the Swell arranged for by the late Mr. W. J. Ridley, is curtailed by the omission of two small stops.

In the main, the organ scheme is much the same as originally designed by Mr. Ridley; the following are the chief exceptions:

1. The inclusion of certain "legitimate" borrowings in the Pedal;
2. The insertion of the 10-rank Mixture in the Bombarde;
3. The 32 ft. *Contra Violone* on the Great has been added;
4. The 64 ft. *Resultant* on the Pedal is also an addition;
5. The omission of the two small *Lieblich*s mentioned above;
6. The omission of the *Diapason Stentor* from the Solo.

The borrowings on the Pedal and other economies were rendered necessary by the intervention of the War and the consequent increase in the cost of labour and materials.

The 10-rank Mixture is of so much interest that its composition is given:

CC to tenor G—

Subunis.: unison, 5, 8, 12, 15, 19, 22, 26, 29—20 notes

Tenor G sharp to mid. F sharp—

Subunis.: unison, 1, 5, 8, 12, 15, 19, 22, 26—11 notes

Mid. G to treb. E—

Subunis.: 10 $\frac{2}{3}$ ft., unis.: 1, 5, 8, 12, 15, 19, 22—10 notes

Treb. F to high C—

Subunis.: 16 ft., 10 $\frac{2}{3}$ ft., unis.: 1, 5, 8, 12, 15, 19—8 notes

High C sharp to top C—

21 $\frac{1}{3}$ ft., Subunis, 16 ft., 10 $\frac{2}{3}$ ft. unis.: 1, 5, 8, 12, 15—12 notes

61 notes

The internal arrangement and appearance of the organ are very unusual, particularly for so huge an instrument. In the north chamber the only pipe-work visible is the unenclosed Choir Organ and about 6 unenclosed pedal ranks. No mechanism is visible, for the walls of the Swell, Choir and Pedal chambers rise from the floor of the chamber and totally enclose everything—even the building frames, wind reservoirs and action. The Pedal Crescendo chamber is 13 feet wide, 12 ft. 8 in. deep and 25 ft. high, and is fitted with shutters on three sides as well as on the top. The pipes are therefore practically unenclosed when the shutters are open. The main Swell chamber is 13 ft. wide, 13 ft. 1 in. deep, and 28 ft high. The scale of the Double Open wood is 3 ft. 2 in. by 2 ft. 9 in. and is made of 3 in. material without blemish. The scale of the metal Double Open Diapason is 24 in: and is made of hard rolled zinc with metal mouth.

The action is electric and the tone of the organ is grand in the extreme. It is just as typical of the genius of Mr. Henry Willis, Jr., (often affectionately termed Henry III.) as the instruments in St. Paul's Cathedral, the Albert Hall, and St. George's Hall, Liverpool, were of his illustrious grand father whom we still speak of as "Father" Willis. There is no doubt that the present head of the firm is quite as much of a personality as was the great Henry, and that personality is reflected in the Liverpool organ. The instrument is up-to-date in every possible way, both in regard to mechanism and tonal appointment; and of course, following the Willis tradition, the reeds are superb. String-toned stops had not been much developed in the days of "Old Henry," but his grandson has moved with the times, as the families of Violes and Dulcianas bear witness.

It has been urged by critics since the opening of the Cathedral (the formal opening of the Organ will not take place just yet) that in these days of electric action, the console might have been placed in a far more convenient position. It is perched up above the north choir stalls at a considerable height, and the critics assert that it is not the best place for Mr. Goss Custard to hear either his organ or choir. That gentleman, however, appears to be quite content.

The console is a splendid piece of work and is replete with many ingenious devices some of which were suggested by Mr. Goss Custard and invented by Mr. Willis. One of them takes the form of a crescendo or decrescendo for bridging the gaps between the combinations brought on or off by the pistons, thus preventing the tone coming on or going off in "chuncks."

I must frankly admit that I have not yet seen the Liverpool organ, but I saw parts of it already finished, and others in the making at the Willis factory. My remarks as to the tone of the instrument are based upon the opinions of competent critics who have seen and heard it. Much information given above has been obtained from the article written by my good friend Mr. S. W. Harvey in No. 12 of *The Organ*, and acknowledgments and best thanks are hereby tendered for the same.

THE SPECIFICATIONS

IN presenting the specifications of this noteworthy instrument *THE AMERICAN ORGANIST* had to decide whether it was more important to please the personal wishes of the Author, and the builder of the organ, or to present this notable instrument in the same standard specification form in which all notable organs are printed in these columns and thus render it at once exactly comparable to other important organs of the world. The latter course was adopted, and the materials supplied by the Author, and also by the builder, were prepared in the usual systematic way. This standardized form of printing specifications was clearly outlined in an earlier issue—interested readers may have a reprint of that explanation, gratis upon request.

The data supplied on this specification make it possible to indicate by * the few registers that are built of stopped pipes; it may be a surprise to see how vast a majority of the pipe-work consists of open pipes. The number of pipes in each register is not indicated by the data available, though the summary is given by the builder. Wind pressures are given exactly, and also the materials of the pipe-work. We indicate by † the imitative brass work with harmonic trebles or full harmonic range.

While the data supplied give very complete and explicit information as to the pipe-work, there is considerable obscurity as to the exact nature of various items among the accessories. For example, under the couplers we find "Solo, tenor solo to pedal." We take it to be our familiar friend, the Pedal Divider, applied only to the Solo division, enabling the player to use the lower part of his pedal clavier for the usual bass foundation while he uses the upper for solo melodies derived from the Solo Organ. Then too there are the "Echo On" and "Bombarde On" among the couplers; the former is redundant, as the "Echo Unison Off" does the same work; there is a possibility that these two may be Exclusives, i.e., giving either Echo with Bombarde definitely off, or Bombarde with Echo entirely off.

An "adjustable piston (with locking knob)" is present with each set of combination pistons; we presume it is not an adjustable piston in the true sense of the term, but correctly the Adjuster piston, and that the locking device in some way prevents others from tampering with the organist's set combinations when he is absent. With the Solo Organ is listed as a stop "Solo trombas on great," which in reality appears to be a fixed piston belonging to the Great Organ and adding to that division the full Tromba choir of the Solo Organ.

Under the description of a "reversible pedal to great and pedal combinations coupled" we find a device which is undoubtedly our valuable Piston Coupler—coupling various sets of pistons together so that pressing No. 1 piston of one set operates all the other No. 1's also. The

most unusual of the accessories, however, are "2 pedals (crescendo and decrescendo respectively), actuating great and pedal organs simultaneously," and they are not our usual balanced crescendo pedals, but a new sort of a device which Mr. Henry Goss-Custard, organist of the Cathedral suggested. The Crescendo Lever adds the next most powerful stop on the Great and Pedal Organs, above those that happen to be in use at the moment; the Decrescendo Lever, of course, takes off the most powerful. In this way the player can bridge the gap between the pistons.

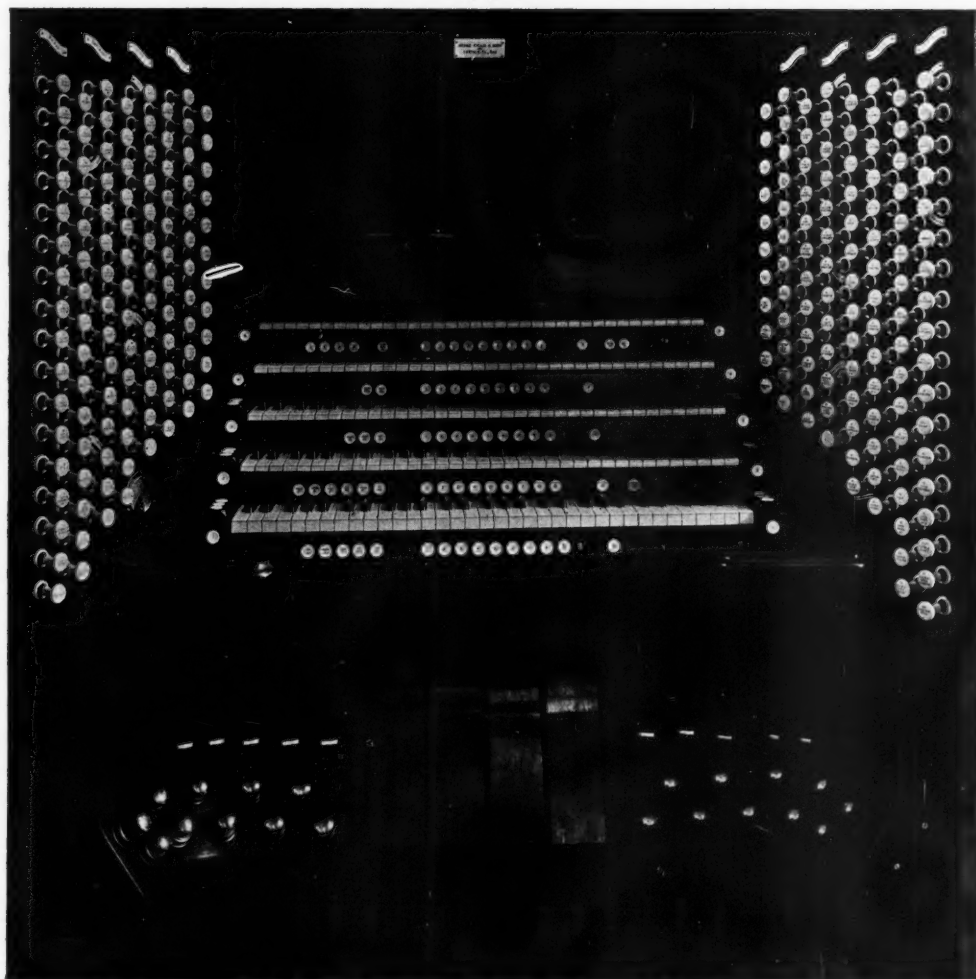
These various inadequacies of nomenclature are mentioned in self-defense, as we are unable to give our readers positive information, and they are within reasonable jumping distance anyway. They are accented for the sake of again impressing upon builders and others who handle specifications the urgent need of a standard and reasonable and adequate nomenclature for everything. The wildest error that has yet come to light in dealing with specifications, is this gem, an American example, from an organist of international reputation and a builder of the same: "Echo on, or off, or both." What was really meant was Solo-Echo Triplicate Piston, giving either Echo alone, or Solo alone (Echo off), or both Solo and Echo together.

Our summary of the pipe-work gives the only adequate means of comparison, between organs, yet devised in the world of the organ: it tells the number of pipes, which is not all the story by any means, as organs are built today; it also gives the number of stops, which, in American methods at least, mean almost nothing; but the number of actual ranks of pipes, and the number of borrows, do mean something, when considered in comparison with all these other figures. For example, the Bombarde Organ looks insignificant with its 5 stops—until we note that it has 14 ranks of pipes. It also tells a sad story of hand-cuffing when we note those 14 ranks of pipes are eternally

tied to only 5 voices, only 5 possible units of tone, when there could have been 14. In an organ of this size, the damage is not great; a player would perhaps but rarely want to split up his ten-rank Grand Chorus into its ten separate identities.

Of course the console would never please an American who had played upon a Hope-Jones elliptical machine where every individual bit of mechanism is immediately and conveniently within reach of either hand. It must be some stretch to the upper right corner of the one jamb and the upper left of the other. However Henry Willis & Sons have undoubtedly produced the most modern and best equipped console to be found in any British church or cathedral. The use of the right and left key-cheeks, for both top and front surfaces, almost surpasses anything yet done in America; in no other particular, however, does this delightful console rival America's contributions to the art of modern organ building. A Register Crescendo is not included in the specifications; presumably it is not included in the instrument. What a pity. Do not our British friends know the value of the Register Crescendo? No instrument of anything over twenty-five stops would be considered ready for delivery by an American organ builder if it had not a Register Crescendo.

So herewith the specifications, in our own form, and with apologies to none—but a huge invitation to any contenders who may wish to debate the value of the form in which specifications are pruned in these columns. THE AMERICAN ORGANIST is intensely interested in having the finest specification form that can be devised—and there's nothing like a little debating to bring such to fruition. We gladly start the debate by asserting vigorously that there is no other specification form in the world today that has been used by more than one builder, nor one that will stand the simple test of plain logic based on current practises of organ playing and organ building. That ought to start something.



LIVERPOOL CATHEDRAL CONSOLE

The photo from which our plate was made is from the excellent collection by Mr. Gilbert Benham, whose claim that every stop-knob in every console photo in his collection can be easily read under the magnifying glass, was fully substantiated in this difficult example. As a consequence we are able to give our readers exact technical data on console placements. Stop-knobs are grouped, from left to right, in verticle rows: Swell, Bombarde and Echo, Choir enclosed and unenclosed, Couplers: right side: Couplers, Solo (enclosed String tone, and unenclosed), Great, Pedal enclosed and unenclosed. In addition to the groups of 9 Pistons centrally located under the respective manuals, and the Adjuster to the right of each, there are the Bombarde On and the Echo On, under the Echo treble, and the Solo Trombones to Great under the Great treble. The first groups of pistons immediately to the left of the central groups, under each manual, are the Reversibles as given under Accessories in the specifications; at extreme Echo left are the 4 Bombarde pistons. Tutti pistons are in front face of key cheeks, and are duplicated on right and left cheeks. Similarly duplicated in top faces of right and left cheeks for Choir, Great, and Swell, are pistons giving both Pedal and Great combinations from 1 to 9. Dial indicator to left of Choir is a Voltmeter. To the right of Choir are push-buttons controlling the blowers. Pedal touches control the 9 Pedal pistons and Adjuster, and a duplicate set control the similar Swell pistons. There are 8 Reversibles and two "crescendo and decrescendo respectively, actuating Great and Pedal simultaneously"

LIVERPOOL CATHEDRAL, LIVERPOOL, ENGLAND—HENRY WILLIS & SONS, 1924

VOICES:	P 25.	G 29.	S 31.	C 23.	L 22.	B 5.	E 18.	T 153.
RANKS:	31.	37.	35.	27.	24.	14.	20.	188.
STOPS:	39.	29.	31.	23.	22.	5.	19.	168.
BORROWS:	14.	—	—	—	—	—	—	14.
PIPES:	996.	2257.	2130.	1651.	1459.	854.	1343.	10,690.

PEDAL:

V 25. R 31. S 39. B 14. P 996.

Unenclosed

- 1 64 Resultant Bass 10" w No. 6
 2 32 Diapason 10" m No. 9
 3 .. Violone 6" m No.
 4 .. Open Bass 10" w No. 6
 5 21 $\frac{1}{3}$ *Double Quint 6" w No. 15
 6 16 DIAPASON 6" m 68
 7 .. DOLCE 6" m 32
 8 .. CONTRABASS 10" m 32
 9 .. OPEN BASS I. 10" w 56
 10 .. OPEN BASS II. 6" w 32
 11 .. Tibia 5" w No.
 12 .. *BOURDON 6" w 44
 13 10 $\frac{2}{3}$ *QUINT 6" w 56
 14 8 Diapason 10" m No. 6
 15 .. *Bourdon 6" w No. 12
 16 .. Open Bass 10" w No. 9
 17 5 $\frac{1}{3}$ *Twelfth 6" w No. 13
 18 4 Diapason 10" m No. 6
 19 III. MIXTURE 6" m
 20 V. FOURNITURE 6" m
 21 32 Bombarde 30" r No. 22
 22 16 †BOMBARDE 30" r 68
 23 .. OPHICLEIDE 20" r 32
 24 8 †Bombarde 30" r No. 22
 25 .. CLARION 20" r 32
 26 4 †Bombarde 30" r No. 22

In Pedal Chamber

- 27 16 GEIGEN 6" m 32
 28 .. VIOLIN 6" m 32
 29 8 VIOLONCELLO 6" m 32
 30 .. OPEN FLUTE 6" w 32
 31 4 FLUTE TRIANGULAIRE
 6" w 32
 32 32 CONTRA TROMBONE
 20" r 32
 33 16 TROMBONE 20" r 32
 34 .. FAGOTTO 6" r 32
 35 8 OCTAVE BASSOON
 6" r 32

Echo Division

- 36 16 SALICIONAL 3 $\frac{1}{2}$ " m 32
 37 .. *ECHO BASS 3 $\frac{1}{2}$ " w 32
 38 8 FUGARA 3 $\frac{1}{2}$ " m 32
 39 16 DULZIAN 7" r 32

GREAT:

V 29. R 37. S 29. B -. P 2257.

5" wind except as noted.

- 40 32 CONTRA VIOLONE 6" m
 41 16 DIAPASON 10" m
 42 .. CONTRA TIBIA w
 43 .. *BOURDON w
 44 10 $\frac{2}{3}$ *DOUBLE QUINT w
 45 8 DIAPASON I. 10" m
 46 8' DIAPASON II. 10" m
 47 .. DIAPASON III. m
 48 .. DIAPASON IV. m
 49 .. DIAPASON V. m
 50 .. TIBIA w
 51 .. DOPPLEFLOTE w
 52 .. *STOPPED FLUTE w
 53 5 $\frac{1}{3}$ QUINT m

- 54 4 OCTAVE I. 10" m
 55 .. OCTAVE II. m
 56 .. PRINCIPAL m
 57 .. FLUTE HARMONIQUE
 m
 58 .. *FLUTE COUVERTE w
 59 3 $\frac{1}{5}$ TENTH m
 60 2 $\frac{2}{3}$ TWELFTH m
 61 2 SUPER OCTAVE 10" m
 62 2 FIFTEENTH m
 63 V. MIXTURE m
 12, 17, 19, 21f, 22.
 64 V. FOURNITURE m
 19, 22, 24, 26, 29.
 65 16 †DOUBLE TRUMPET 15"
 m
 66 8 TROMPETTE HARMON-
 IQUE 15" m
 67 .. †TRUMPET 15" m
 68 4 †CLARION 15" m

SWELL:

V 31. R 35. S 31. B -. P 2130.

5" wind except as noted

- 69 16 CONTRA GEIGEN m
 70 .. CONTRA SALICIONAL
 m
 71 .. *LIEBLICHBORDUN
 w and m
 72 8' DIAPASON I. m
 73 .. DIAPASON II. m
 74 .. GEIGEN m
 75 .. SALICIONAL m
 76 .. ECHO VIOLA m
 77 .. VOX ANGELICA (FF)
 m
 78 .. TIBIA 7" w
 79 .. *LIEBLICHGEDECKT m
 80 .. FLAUTO TRAVERSO m
 81 .. WALDFLOTE w
 82 4 OCTAVE m
 83 .. OCTAVE GEIGEN m
 84 .. SALICET m
 85 .. *LIEBLICHFLOTE m
 86 2 $\frac{2}{3}$ TWELFTH m
 87 2 FIFTEENTH m
 88 1 $\frac{3}{5}$ SEVENTEENTH m
 89 V. MIXTURE
 15, 19, 22, 26, 29
 90 16 †DOUBLE TRUMPET 15"
 m
 91 .. †WALDHORN 10" r
 92 .. CONTRA HAUTOBOY 7" r
 93 8 TROMPETTE HARMON-
 IQUE 15" r
 94 8 †TRUMPET 15" r
 95 .. †CORNOPEAN 10" r
 96 .. HAUTOBOY 7" r
 97 .. KRUMMHORN 7" r
 98 4 †OCTAVE TRUMPET 15"
 r
 99 .. †CLARION 10" r
 Tremulant 5" wind
 Tremulant 7" wind

CHOIR:

V 23. R 27. S 23. B -. P 1651.

4" wind except as noted

Unenclosed

- 100 16 CONTRA DULCIANA m
 101 8 DIAPASON m
 102 .. DULCIANA m
 103 .. *ROHRFLOTE m
 104 4 DULCET m
 105 .. FLUTE OUVERTE m
 106 2 DULCIANA m
 Enclosed
 107 16 CONTRA VIOLA m
 108 8 VIOLIN DIAPASON m
 109 .. VIOLA m
 110 .. UNDA MARIS (FF) w
 111 .. CLARIBEL FLUTE w
 112 .. OCTAVE VIOLA m
 113 4 SAUBE FLUTE w
 114 2 *LIEBLICH PICCOLO m
 115 V. DULCIANA MIXTURE m
 10, 12, 17, 19, 22.
 116 16 BASS CLARINET m
 117 .. BARYTON m
 118 8 †TRUMPET 7" m
 119 .. CORNO DI BASSETTO m
 120 .. COR ANGLAIS m
 121 .. VOX HUMANA m
 122 4 †CLARION 7" m
 Tremulant

SOLO:

V 22. R 24. S 22. B -. P 1459.

7" wind except as noted

Unenclosed

- 123 16 CONTRA HOHLFLOTE
 w
 124 8 HOHLFLOTE w
 125 4 OCTAVE HOHLFLOTE
 w
 Enclosed
 126 16 CONTRA VIOLE tin
 127 8 VIOLA DA GAMBA tin
 128 .. VIOLE D'ORCHESTRE
 tin
 129 .. VIOLES CELESTES tin
 (FF)
 130 .. FLUTE HARMONIQUE
 131 4 OCTAVE VIOLE tin
 132 .. CONCERT FLUTE m
 133 2 VIOLETTE tin
 134 .. PICCOLO HARMON-
 IQUE m
 135 III. CORNET DE VIOLES tin
 10, 12, 15.
 136 16 †CONTRA TROMBA 20" m
 137 .. COR ANGLAIS m
 138 8 †TROMBA REAL 20" m
 139 .. †TROMBA 20" m
 140 .. FRENCH HORN m
 141 .. CLARINET m
 142 .. OBOE m
 143 .. BASSOON
 144 4 †TROMBA CLARION
 20" m
 Tremulant

BOMBARDE:

- V 5. R 14. S 5. B -. P 854.
 145. X. GRAND CHORUS 6" m
 Sub-unison, unison, 5, 8,
 12, 15, 19, 22, 26, 29.
 146 16 †CONTRA TUBA 30" m
 147 8 †TUBA MAGNA 50" m
 148 .. †TUBA 30" m
 149 4 †TUBA CLARION 30" m

ECHO:

- V 18. R 20. S 19. B-. P 1343.
 3½" wind except as noted
 150 16 *QUINTATON m
 151 8 ECHO DIAPASON m
 152 .. *COR DE NUIT m
 153 .. MUTED VIOLE m
 154 .. AEOLINE CELESTE
 (FF) m
 155 .. FLAUTO AMABILE w
 156 4 CELESTINA w
 157 .. *FERNFLOTE m
 158 2⅔ *ROHR NASAT m
 159 2 FLAUTINA m
 160 III. HARMONICA AETHER-
 IA
 10, 12, 15.
 161 16 CHALUMEAU 7" m

- 162 8 TROMPETTE 7" m
 163 .. COR HARMONIQUE
 7" m
 164 .. HAUTOBOIS D'AMOUR m
 165 .. MUSETTE m

COUPLERS: 32

- Pedal Great
 4' GSCLXY SCLBE
 8'
 16'

- X—"Solo, tenor solo to pedal"
 Y—Bombarde and Echo
 M—"Echo On"
 N—"Bombarde On"
 L—Solo

PISTONS: 63

P 9. G 9. S 9. C 9. L 9. B 4. E. 9. T 5.

ACCESSORIES: Manual:

Reversibles:

- Under Great: G-P. S-G. C-G. L-G.
 B-G. Trombas to Great.
 Under Swell: S-P. E-S. L-S.
 Under Choir: C-P. B-C. E-C. L-C.
 S-C.
 Under Solo: L-P. E-L.

- 166 .. VOX HUMANA m
 167 4 HAUTOBOIS OCTAVI-
 ANTE m
 A 8 CARILLON t.c.
 Tremulant

- | | | | |
|-------|-------|------|------|
| Swell | Choir | Solo | Echo |
| S | C | L | E |
| SLE | SCLBE | LE | EMN |
| S | C | L | E |

Under Echo: BE-P.

Combination Adjusters: 7

Pedal:

Reversibles: G-P. B-P. B-G.

Great and Pedal Combinations

Coupled

4 Tremulants

There are three blowers with generators attached; the motors for the blowers total 32 h.p.; the generators are used for charging a set of storage batteries which supply the action current.

For further details as to accessories the reader is referred to the caption under the console photograph.





Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are applied to the Problems of the Organist and Choirmaster

Editorially

PERHAPS there is no quality of a general nature more essential to artistic success than self-confidence. The study of music reveals such a constantly-looming precipice of unconquered difficulties that the development of reliance upon one's own slender abilities may come but slowly. That is—if we are humble. It is this blending of self-confidence with humility that we wish to consider. There comes a time after more or less study when we must say, We have arrived. To some this is easy; to others very hard. When we, of the humble temperament, screw up our courage to make this secret but momentous announcement we are sure to deliver a rather noticeable blow to this timid, modest but none the less commendable trait. Cherish it and never let it die. Else we become of the tinkling brass family.

In a great city there dwelt two men—organists both. The one was endowed with that modesty which in the cruel world is regarded as more of a liability than an asset. By dint of hard, hard work he had assumed a place at the very top of his profession. He was the "last word." But with all his talent and the true artistic success that was his he never said anything about a fellow-being—much less a fellow-organist—that was in any way other than friendly. His criticisms were praiseful unless pressed for constructive help in solving some difficulty. A real gentleman at all times he commanded the love and admiration of his friends. He had no foes.

The other arrived with a flourish. He was talented, and success was his at once. And he took no pains to hide the fact that he valued himself very highly. More than this he demanded that all others do likewise and accept him upon his own valuation. Those who did were friends. The others were not of his world. His criticisms of colleagues were severe in

rising proportion to their prominence and success. He had contrived to quite stifle that little refining grace of humility that he must have had once. For we all have it concealed about us somewhere.

These two entirely fictitious characters exemplify the two extremes of individuals who have uttered the fatal words and started out to arrive somewhere in the artistic world. The question for us to decide is which kind of a person can we admire more? And can one be humble and self-reliant at the same time? It has been done.

—ROWLAND W. DUNHAM

Suggested Anthems

"Recessional"—DeKoven
 "God is our Refuge"—Macfarlane
 "Glorious Forever"—Rachmaninoff
 "Hymn of Peace"—Calcott
 "Incline Thine Ear"—Himmel
 "Grant to us, Lord"—Barnby
 "O Ye that Love the Lord"—Elliott
 "In Thee, O Lord"—Tours
 "Teach me Thy Way"—Spohr
 "Angel Bands"—Saint-Saens
 "O for a Closer Walk"—Foster
 "O Lord Most Holy"—Franck
 "Still with Thee"—Foote
 "The Sun shall be"—Woodward
 "Jesu, Friend of Sinners"—Grieg
 "Cast Thy Burden"—Mendelssohn
 "God shall wipe away"—Field
 "For all who watch"—Dickinson



The Anthem

Some Comments and Reflections on
the Most Important Part of
the Organist's Work

By ROWLAND W. DUNHAM



ANTHEM derives its name from the Greek antiphon. Antiphons were originally the antiphonal responses of the psalms between a solo voice and congregation, later between two choirs or two sections of the choir. The use of the term in connection with the regular music of the mass has gone out. The Introit and the Communion are, in a sense, antiphons.

Although descended from the earlier motet, the modern anthem is strictly an Anglican form. Where the motet was permitted in High Mass in place of or after the plain-song Offertorium for the day, the anthem was intended as an appropriate musical number after the third collect (between the two main groups of prayers in the Prayer Book) at Morning or Evening Prayer. Following the Roman custom of using a motet at the Offertory, such custom became established in the English Church with the anthem. In the Protestant Episcopal Church here the anthem is sung at both places or simply at Offertory. Denominational Churches are without restrictions in the use of anthems.

The term first appeared in Elizabethan days. In the 16th Century Latin text was universal. These early anthems differed not at all from the motet, being unaccompanied and polyphonic in style. Composers of the period (1520-1625) achieved the climax of English musical development. It is a matter of satisfaction to view the present interest in this remarkable group of composers, one not equalled in any other period. Contemporaneously on the continent had arrived the crux of contrapuntal writing and the perfection of the motet with Palestrina and Vittoria the best known names. The Anglican group included Tallis, Byrd, Gibbons, Tye, Farrant, and Redford.

From their superb work came the development of the Anglican anthem. Performance of polyphonic music under present-day conditions is difficult and comparatively rare. Moreover, there is small interest, especially in America, on the part of congregations in music of this type. Musicians are venturing more and more, however, so that we find an increasing amount of it judiciously presented.

It may be well to mention a few of the more familiar works of this period. Redford's "Rejoice in the Lord," Tye's

"I will exalt Thee," Tallis' "I call and cry" and "All people that on earth do dwell," Byrd's "Bow Thine ear" and "Sing joyfully," Farrant's "Lord, for Thy tender mercy's sake," Gibbons' "Hosanna," "Lift up your heads," "Almighty and everlasting Lord," and "Souls of the Righteous."

The second period presents such names as Blow, Purcell, and Croft. Use of the vernacular had by this time become general. The "verse" and "solo" anthem reflected the movement in the art towards the favoring of the solo voice. The epoch dates from 1650 to 1720. Grove describes the works of these men as "mostly distinguished by novelty of plan and detail, careful and expressive treatment of the text, daring harmonies and flowing ease of the voice parts; while occasionally the very depths of pathos seem to have been sounded." There was, nevertheless, a decided drop off from the preceding period.

The third period (to 1845) came under the influence of the great Handel. Greene, Boyce, Battishill, Attwood, and Walmisley are representative composers. Many arrangements mark the era. Adaptations of movements and of difficult works, usually poorly made and operative in style, sprang up in abundance.

The Victorian period is more or less familiar to all church musicians. Goss, Stainer, Barnby, and Dykes represent the sweetly melodious type so greatly influenced by Mendelssohn. The more worthy fruit is the better anthems by Wesley, Parry, and Stanford. The present efforts in England of such men as Bairstow, Walford-Davies, and Vaughan Williams show a trend pointing towards a profitable reaction.

We have come to use the word "anthem" in a broader sense to cover any sacred choral number that may be used in church. The motet furnishes splendid material. Those of Palestrina, Vittoria, and Gabrielli, a part of the repertoire in the Roman Catholic Church; and of Bach, Handel, Mozart, Haydn, and Mendelssohn present a particularly attractive array of material. The motet was brought to perfection by Heinrich Schuetz, a pupil of Gabrielli. The other works of Handel have obscured the motets which have recently come to light.

From the Russian school there are the liturgical contributions of Tchaikowsky, Gretchaninoff, Rimsky-Kors-

koff, Arensky, Rachmaninoff, and a host of others. This music is designed for the colorful liturgy of the Eastern Church. There is, naturally, much loss in the transplanting. This does not preclude a discriminating choice which makes for the variety and interest so desired in our churches.

Oratorio and cantata form a source of supply. Few churches do not draw from it. Such choruses as the Halle-lujah choruses of Handel and Beethoven, various choral numbers from Elijah, The Creation, St. Paul, The Redemption are to be found in most libraries. Cantatas are frequently performed, either in their entirety or in part, in nearly every place of worship in the country.

To return to the anthem proper, we are tremendously interested of late in the native works we are producing and have produced. A review is unnecessary, but we must comment briefly upon the effect on our past output of the quartet choir. Happily, the day of its ascendancy is over. Our composers are devoting their energies almost entirely to choral effects. In the near past the demand was largely for the composition of music for the small body of soloists. Such requires a style at once difficult and limited in scope, and it must be confessed that few have managed it with distinctive success.

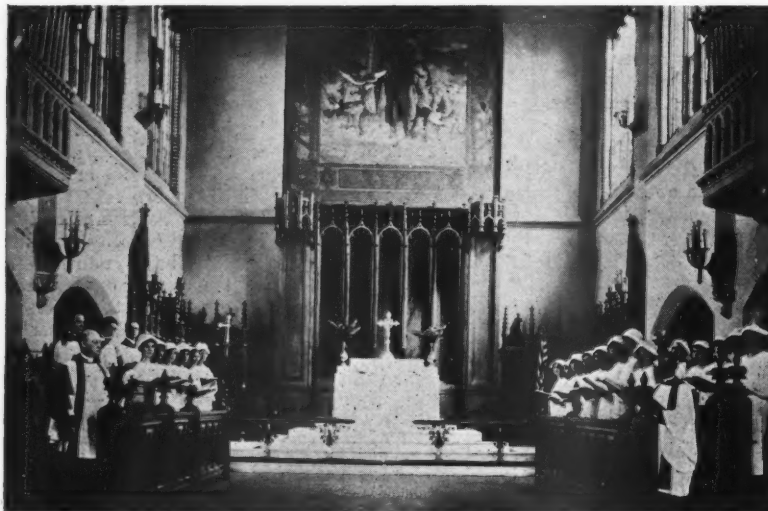
But times have changed. The present crop of composers are really giving an account of themselves that is worthy of praise and support. When we compare the work of Philip James, Sowerby, Barnes, Clokey, Webbe and Candlyn—to mention only a few—makes one exceedingly optimistic, especially when a comparison is made with any group of the past. There is a sure technic and a vitality of style, and one feels that they have something to say. The mere striving for tune is quite another matter. We are truly in a period of constructiveness.

The choice of selections in our Protestant Churches is well-nigh boundless, with the tremendous repertoire of magnificent choral music of all types and ages. In America we have a tremendous eclecticism possible and fairly well practised. We have the freedom that permits us to seek and present the new and unusual, and we do well to make the search thorough, within the limits of propriety. There is a temptation to run through a rather fixed series of anthems with which we are familiar and like rather well. Economical reasons are not always the impediment either. The selection of anthems is one of the greatest opportunities of the choirmaster. In liturgical churches it is often difficult to find music settings for appropriate text (to say nothing of canticles etc.) which are entirely satisfactory.

It is in these churches that conservatism and routine are apt to exist. In non-liturgical churches the sermon is likely to be the key to the sentiment that should be expressed in the music. With a choir requiring adequate preparation and a preacher who decides on his subject on Friday or Saturday,

allowed to tackle his own choir. Apprenticeship days are over, apparently, but there is no question that the vast majority of young organists enter their profession with little besides an organ technic. Details of the art of directing are, plainly, out of the province of this article.

enter are intended to merely fill in the rhythm of the measure, and are better omitted where the choir can make the attack without them. The improvisation of a suitable prelude may consist of the playing over of the first phrase with an adapted cadence. There is one common fault that inexperienced



THE ANTHEM IS THEIR BUSINESS

Though scarcely a quarter of the congregation hear the preludes and postludes, the whole congregation hear the anthems. It would seem but normal to expect the organist to devote more skill and time to the presentation of anthems than to organ music. Our illustration shows the choir of St. Luke's, Atlanta, Ga., where Miss Dora Duck is organist and music director

absolute unity of thought and a worthy presentation of the music would seem to be quite difficult if not impossible. Regardless of handicaps that may exist the choice of anthems is resolved down to a question of musical taste and judgment. To acquire a catholic and refined taste and a sound judgment is the problem we all face. And it is a progressive problem, too; one that means an open mind, discernment and study. In the art of music no opinion can be infallible.

Choral interpretation has been the subject of numerous articles and volumes. Books such as that by Dr. Coward are excellent for general study. Vocal training and experience are of more value than all that can be read. It would seem that every organist and certainly everyone who directs a choir should have this. It is the subject of choir training which students of organ need most of all. If the student does not sing (and indeed in any case) it should be required that he attend the rehearsals and sit through the services in the choir loft of some good organist for some considerable period before he is

Looking at the purely playing side of anthem performances we shall consider a few of the elements. To begin with, much depends upon the sort of a choir one has to accompany. With a boychoir, tonal color of a rather general nature seems best suited. Diapasons and "chorus" stops are most usual. A mixed choir is capable of greater dramatic power. Here are opportunities for the organist in the way of sharp contrasts and color. With a quartet there is the question of volume. Shading should be more flexible and the whole effect more in miniature. Greater attention to phrasing and nuance of all kinds are required.

The printed accompaniment may be either free or exactly like the voice parts. In the latter case (often one should omit the accompaniment in performance) care must be taken to support without overplaying. Volume of tone can be substituted with brightness of combinations. The printed registration can seldom be regarded. In free accompaniments considerable adapting may be needed, for these are usually devised for the piano. In many English anthems the one or two notes or chords before the voices

organists may have. This consists of making a slight retard just before the voices enter. There is no defence for such a procedure, unless the music is so marked. It may assist the choir at times to play the chord before their entrance slightly staccato, when the phrasing permits. The tying of notes to make a more sustained instrumental background is recommended. After an unaccompanied passage one must be sure of the pitch before starting an organ entrance. If the player detects a deviation he must either start playing softly to restore the pitch or transpose to meet the conditions. To start in a different key is quite as much to the disadvantage of the player as of the choir. Widor has the habit of striking notes on a soft organ to be sure that he shall be correct.

The interest in the anthem is today one of the optimistic signs. This may be sensed by the interest shown by the readers in the reviews that appear. The increasing number of churches that announce the anthems and composers for each service is another sign. With regard to the anthem, at least, our feet seem to be at last on rather solid ground.

Service Programs

Selected by R.W.D.

SETH BINGHAM

MADISON AVE. PRESB., N. Y.

"Cometh earth's latest hour"—Parker
 "Solitary lieth"—Gounod
 "Ave Verum"—Mozart
 "O Saviour"—Goss
 "Into the woods"—Chadwick
 "Earthly knowledge"—Franck
 "O wherefore do ye"—Mendelssohn
 "The burning flame"—Forsythe
 "Virgin by the Manger"—Franck
 Boelly—Pange Lingua
 Gigout—Scherzo
 Couperin—La Fleurie
 Corelli—Suite
 Clokey—Mountain Sketches
 Franck—Peece Heroique

FRANK T. HARRAT

INTERCESSION CHAPEL, N. Y.

"Give ear"—Arcadelt
 "Blessed Jesu"—Dvorak
 "Incline Thine ear"—Himmel
 "Say, where is he born"—Mendelssohn
 "Behold the Lord"—Thorne
 Loret—Priere
 Crawford—Toccata
 Boellmann—Toccata
 Franck—Andantino
 Frescobaldi—Passacaglia
 Martini—Allegretto
 Corelli—Suite in F
 Borowski—Pastorale

CARROL W. HARTLINE

TRINITY LUTHERAN—READING, PA.

"Prepare ye the way"—Harker
 "Behold the days come"—Matthews
 "Saviour like a shepherd"—

Neidlinger

"Brightest and best"—Kinder
 "In every place"—West
 "Come unto Him"—Johnston
 "Far from the world"—Parker
 "Ho everyone"—Martin
 "Comforter Divine"—Chaffin
 "Saviour again"—Chadwick
 "Exalt ye"—Button

PAUL W. MCCLINTOCK

FIRST PRESBYTERIAN—LAUREL, MISS.

"Out of the Deep"—Marks
 "Living God"—Stimson
 "O worship the Lord"—Hollins
 "Praise the Lord"—Coerne
 "Song in the night"—Woodman

LORENZO PRATT OVIATT

MEMORIAL PRESBYTERIAN—

ST. AUGUSTINE, FLA.

de la Tombelle—Sonata
 Guilmant—Nuptial March
 Callaerts—Intermezzo
 Saint-Saens—Nightingale and Rose
 Kroeger—Scene Orientale

FRANK PARKER

PARK BAPTIST—UTICA, N. Y.

"Hosanna"—Christiansen
 "Crossing the Bar"—Henrich
 "O Saviour"—Huerter
 "Bless the Lord"—Ippolitof-Ivanoff
 Tehaikowski—Hymn of Praise
 Christiansen—Hosanna
 Ware—The Cross
 Chaminade—Angelus

Rachmaninoff—Glorious forever
 Gaul—List the cherubic Host

DAVID A. PRESSLEY

WASHINGTON ST. M. E.—
 COLUMBIA, S. C.

"O come"—Martin

"Praise the Lord"—Smart

"O come to my Heart"—Ambrose

Faulkes—Cantabile

Dickinson—Reverie

JOHN WINTER THOMPSON

CENTRAL CONGREGATIONAL—

GALESBURG, ILL.

"We would see Jesus"—Brackett

"Appear Thou Light Divine"—

Morrison

"Lord is my Light"—Salter

"Blessed Redeemer"—Senza

"Spirit of God"—Thompson

"Saviour source"—Otis

"Thy life was given"—Brackett

"How long wilt Thou"—Speaks

"Arise shine"—Maker

WILLIAM T. TIMMINGS

ST. MICHAELS—GERMANTOWN, PA.

"Ho everyone"—Martin

"Blessed is the man"—Federlein

"Lord is my light"—Parker

"Saviour breath"—Raff

"Great is the Lord"—Matthews

"Lord is my Rock"—Rogers

"Father once more"—Matthews

"Lord is King"—McCollin

EVERETT E. TRUETTE

ELIOT CHURCH—NEWTON, MASS.

"Magnificat G"—Cruikshank

Quartet: "And I saw"—Coerne

Rossini's Stabat Mater

Gaul's Holy City

Other Selections

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded choirmasters who observe the following requests:

1. Write your own program lists and follow the exact style adopted for these columns.

2. Confine your written list most largely to anthems you recommend to your colleagues.

3. Specify when solos or duets etc. are included.

4. Mark with * any anthems you consider especially practical for the average choirmaster in the average church.

5. Mail your lists once a month, or once every second month, to reach this office on or before the 20th of the month; include your printed calendars with your written list.

MISS REBECCA D. BURGNER

CENTRAL UNION—HONOLULU

"Sing Alleluia Forth"—Buck

"Saviour now"—Birch

"Arise shine"—Buck

"Now the day is over"—Ashdown

"I will lift up"—Adams

"Incline thine ear"—Himmel

Repertoire and Review

Prepared with Special Consideration to the Requirements
 of the Average Chorus and the Quartet Choir

A GUIDE FOR PURCHASERS

ROSSETTER G. COLE: "PSALM OF PRAISE," 6 pages for chorus or quartet, opening with men in unison on the theme, followed by women in unison on the same theme—a treatment followed for two pages. The thematic material is good and interesting and there is sufficient technical development to make the anthem interesting to better choirs; it is easy enough to do. Unlike most praise anthems, it begins and ends softly. (Schmidt 1920, 12c)

GEORGE HENRY DAY: "AS NOW THE SUN'S DECLINING RAYS," 4 pages for chorus, preferably unaccompanied. Mr. Day as a composer is compelling attention by a creditable mixture of musicianship and musicalness; there is little dryness in his works; on the other hand his musicalness is saved from over-sugariness by a fine musicianship; what more could we want? This number gives inter-

esting melody, interesting harmony—very interesting harmony, good counterpoint, feeling for sincere expression with conviction. It's a good anthem; get it—I intend to do so. (W-S 1925, 10c)

ROWLAND W. DUNHAM: "BENEDICTUS ES DOMINE." Choirmaster of Episcopal churches will be intrigued by this service-number. The recently-authorized canticle, alternative to the Te Deum, is likely to be more and more employed as really adequate and musicianly settings thereof become available, and to the small list of such at present in being this is a noteworthy addition. Mr. Dunham has here given us a truly admirable service-number; it will not be found difficult of adequate rendition by any choir worthy of the name, and is not only musicianly, but churchly—a combination which does not always occur in much recent work. Mr. Dun-

ham has a fine harmonic sense, and his modulations and transitions come and go and shift about so easily and naturally and effectively that this setting is rich in kaleidoscopic color and new and fresh interest is maintained throughout, while the continuity is uninterrupted and the whole composition coheres as a unit. There is a great deal of modal feeling, recalling ancient ecclesiastical tradition, and of this there is sufficient to give a truly churchly atmosphere, without anywhere degenerating into a rattling of the dry bones of pedantry. Together with this, there is a freshness of harmonic treatment, and a fluency of melodic line that raises the work to a really high level, and it seems destined for a large popularity among the discriminating. If you have charge of an Episcopalian church-choir, be sure to look at it the next chance you get. (Homeyer 1924)—PERCY CHASE MILLER.

ROWLAND W. DUNHAM: "THE DESERT SHALL REJOICE," anthem for women's voices, 4-part, and soprano solo, dedicated to Mr. E. Harold Geer and the choir of Vassar College; this is an interesting and musicianly setting of a familiar text in a distinctly fresh and different manner. Restrained by no liturgical-service traditions and thoroughly modern in treatment, this number should be found widely available for women's choruses, as well as choirs, though the accompaniment, written primarily for organ, will be found most effective on that instrument. The accompaniment is admirably independent and includes some of the composer's boldest strokes. This is not a piece to be prepared at one rehearsal, not technically exacting, it will repay study, and offers opportunity for careful phrasing and artistic rendition. The writing is fresh, free and effective, and is patently the work of a man who knows what he wants, as well as how to get it; a welcome contrast to much recent work where the technic of modern free composition fairly slops over, but reveals only that the composer knows well enough how to gain effects, without being able to decide at all what effects he wants. Mr. Dunham writes with authority and with inspiration, and we need more music, not only for voices, but for organ as well, such as chance you get. (Homeyer 1924)—PERCY CHASE MILLER.

G. A. GRANT-SCHAEVER: "HAVE MERCY UPON ME O GOD," 6 pages for chorus or quartet, tuneful and appealing, with a bass solo in the middle using rhythm and melody over the old standard harmonies in a way that the greatest number can enjoy. Text is from Psalm 51. It will be useful by text for almost any average service. (Schmidt 1925, 12c)

R. HUNTINGTON TERRY: "THE



MISS GRACE CHALMERS THOMSON

GATES OF TWILIGHT," 7 pages for chorus or quartet. It opens soberly in hymn style and maintains this manner throughout, though rising to a good climax and the merriness of 12-8 rhythm; it ends, oddly enough, with a soprano 12-8 solo with the full chorus singing only the last two words, "to shine." Rather interesting and worth an examination. (Schmidt 1925, 12c)

J. CHRISTOPHER MARKS: "O GOD FORASMUCH AS WITHOUT THEE," six pages for chorus or quartet, with tenor solo; it is melodious in purpose, built upon an attractive melody which is first given as solo and then harmonized. It is unfortunate that the text is no worthier than to use nothing but the title and seven other words for three full pages—a treatment which drives modern men away from church literature. However the anthem otherwise has sufficient practical appeal to make it worth using; suitable for volunteer organizations; tuneful and easy. (Presser 1925, 12c)

ALFRED WOOLER: "BE BRAVE BE STRONG," 8 pages for chorus or perhaps quartet, a vigorous anthem marked by rhythm and punch in the first section, to which a soprano solo on a soothing melody is added for contrast in the middle section. (Ditson 1924, 12c)

ALFRED WOOLER: "COME ALL YE THAT LABOR," 6 pages for chorus or quartet, built upon materials that have sufficient appeal to make the anthem likable. It is straightforward, easy to sing, and well within reach of the average chorus. (Ditson 1925, 12c)

THE CHOIR LEADER, "a monthly magazine furnishing an anthem for every Sunday of the year," apparently containing an average of 24 pages each month. The music is of the type that can be of greatest service to the average volunteer choir—that innum-

erable church army that is so sadly neglected by the average professional musician who turns composer. All the selections are easy and practical, and many of them are marked by emphatic rhythm or tunefulness. Attractive subscription price is given where chorus choirs subscribe in quantity. (Lorenz)

T. TERTIUS NOBLE: CHORAL PRELUDE ON MELCOMBE, ROCKINGHAM, and ST. ANN, three separate pieces of church music for postlude use in the style of improvisations; since they use known church melodies for their themes, they are definitely attached to the atmosphere of the church and their use as postludes will give coherence to the service. They are easy enough to offer but few difficulties to the average organist. (Schmidt 1925)

MISS GRACE CHALMERS THOMSON, lately appointed organist of St. Philips Cathedral, Atlanta, Ga., was born at Emporia, Kansas, and I am in a position to testify that it is one of the finest places in the world to be born in and that Emporia turns out exceedingly desirable and lovable women. My Mother was born there too.

Miss Thomson began the study of violin at the age of seven, piano at twelve, and was an organist in church at fifteen. She has appeared in public concerts since childhood and her organ recitals numbering almost a hundred have taken her to many States in the Union.

Following her degree granted at Oberlin, her advanced organ studies were pursued under Gaston Dethier, piano under Frank La Forge and Ernest Hutcheson, theory under Franklin Robinson and Frederick Schlieder, and composition under Percy Goetschius.

Some of her positions include: head of Theory Department, Iowa State Teachers College and organist of Christ Church, Waterloo, Iowa; organist at Kenyon College under Bishop Leonard of Ohio; organist of Congregational Church and Trinity Episcopal Church of Waterloo, Iowa; organist of Church of the Holy Faith, N. Y., and, her last position before coming to Atlanta, Grace M. E. of N. Y. She is also a composer of no mean ability.

She gave her Atlanta inaugural recital under the auspices of the Guild, of which she is an Associate.

While in New York she frequently played for radio concerts and was the conductor of the Parnassus Club Choral which rendered notable assistance to the N. Y. Philharmonic Orchestra and the N. Y. Oratorio Society in a number of concerts particularly in the rendition of Bach's "St. Matthews Passion."

—JAMES EMORY SCHEIRER



The Union

By GEORGE LEE HAMRICK

IT seems scarcely yesterday when the theater organist was a favorite topic for sport—and there is no denying that ludicrous incidents are still evident.

Then T.A.O. had a vision, and backed that vision with the first serious undertaking of a forum for the new branch of the profession—when “knockin’ and cussin’” gradually went out of style.

But there is another subject, contained in five little letters—the mere mention of which is all that is needful to bring varied exclamation—the Union! Maligned and misrepresented through having only one side of the question prevalent, the subject has grown to be a serious matter of prejudice.

The development of music in all lines of entertainment, especially in that of the motion picture theater, has doubled and repeatedly doubled the membership of the American Federation of Musicians; and any body that successfully serves the varied activities of a Musician’s Union is naturally of complex organization. Then, because of that, friction is bound to develop somewhere. The proposition of expanding with an ever increasing membership and the problems attending proper regulation have taxed our most

fertile minds. Obstacles that at times seemed to threaten the foundation itself were surmounted, and the percentage of disgruntled members is so small as to be negligible.

The radical element of other trade organizations is not so prominent in the Union under discussion—and because I choose to champion it, let me state that during a membership of eighteen years I have never held a single office within their gift, never had my expenses paid to a convention, or in any way received more than every member is entitled to. I speak purely as a layman.

The musician of ancient vintage must have been an easy-going sort of person, living a happy-go-lucky existence that few, if any, of the present generation may ever know. Those older in the theater field tell us of the time when an orchestra (if such it might be called) would be hastily gathered to do duty for some performance—the only pay being a keg of beer and a jovial party all the way around at the conclusion.

In the evolution the sober inclined proved to be the more reliable, and music became more and more a business proposition. But musicians have ever been rovers—and in time the stay-at-homes turned to the Union for protection. And be it emphasized

that the main import of Union regulation is in protection for the home members.

Just as standards of theater playing have been established through the formulative periods, so have the regulations been established for the best interests of the greatest number of members. The majority always rules—and those in the minority have to exercise democracy and abide.

When we consider that there are more than six hundred first-class theaters in one prominent chain, with almost as many more in another (which is very closely allied) we can begin to appreciate the vital need for an adequate organization with which to meet such a buying-power in music.

It is a most happy situation that both of these chains, as with other corporations, are most friendly with the Union. They have learned that the Union stands between the musicians and themselves, as a guarantee that contracts shall be enforced on both sides. Had it not been for the healthy organization of the musicians, whether this would have been the result is a matter for conjecture.

The organ in the theater is the latest development, as a whole, entirely new to such an old body—and involving many members new to Unions and the profession itself. One is inducted into membership with raised hand and mumbles the words of the oath, scarcely realizing their meaning. At the outset, he is often handicapped with more or less prejudice, and confused with varied and sundry rumors and reports that have reached him regarding the Union.

Then he learns that Union member-

ship does not mean a position, and the Secretary cannot be forced to secure one for him—he is merely eligible, and must stand on his own resources. The new member suffers in competition with those of older membership and larger experience.

Then it is that the bait of a position, at a price lower than the Scale of Prices of the Union calls for, finds a gullible victim, and the cause of more friction than any one other thing confronts the ambitious member. But be assured that a position bought at the price of low-rating one's self in the eyes of others, and the loss of self-respect, is entirely too dear. Most theater men I have known believe in fair-play; while they may accept one at his own valuation, when it comes to the position at higher pay, they secure one who believes he is worth the price and demands it.

Another point of considerable controversy is the matter of accepting positions and entering the jurisdiction of another Union. The laws pertaining to all features of this important section, are most explicit, but still there are those who persist in going contrary to the edicts and then broadcasting their grudge in not being able to get away with it.

The home member's rights are first protected, and in so doing the interests of the transfer member are often safeguarded. An organist was offered a fine position in a distant city at a large theater organ with a commanding salary; but the question of contract seemed to be restraining. Communication with the distant secretary brought out the fact that the manager in question was then under charges of the previous organist. He had likewise been induced with an equally large salary, but the promised contract was deferred, until he was finally offered less than half the original figure to remain. In addition, the man had a long list of other unfair dealings with musicians. Had the latter organist gone to the expense of entering the jurisdiction without an investigation it would have been for naught; he probably saved himself unpleasant litigation.

Another organist while filling a transient engagement in a Union foreign to his own, was offered a position with a theater. It was on a two-week's-notice cancellation basis, and was acceptable to that Union. Returning to his home preparatory to moving, he received a wire cancelling the engagement. He then learned that another member of his own local had underbid his price in successfully obtaining the engagement. While he then had no desire to be in the employment of such unreliable people and so did not make a stand for his rights, he reported the facts to the officials, the second member's transfer-



MR. FRANK VAN DUSEN

Who heads one of the world's most active conservatories for professional theater organists, the Theater Department of the American Conservatory of Chicago, whose theater equipment has recently been enlarged by the addition of two more theater organs for practice and teaching. Mr. Van Dusen began in the dark ages when "legitimate" organists looked askance at the theater "profession"—though palms itched none the less

card was not accepted, and the changeable manager had to obtain an organist elsewhere.

A perusal of Union affairs reveals that the working conditions, prices, etc., for band and orchestra players, receives the major portion of attention from the Union. In so doing, the greater number of members are served. The organist in the main works as a unit—and is allowed greater discretion in arranging the details agreeable to himself. For this reason the organist is more liable to run into friction.

Organists must be fairly well satisfied with conditions, or they would advocate, through the Union as do others, for relief. This is the reply made to me when discussing this angle with some officials recently—that organists rarely attend the meetings and exercise the privileges of membership—and when they show no interest in their own welfare, others do not. From an observation extending over fifteen years, the allegation is well founded.

A manager, whose position is of the highest, stated to me that he had his organists play the opening, supper, and closing hours, because the partially-filled auditorium seemed to influence the resonance of the organ—and he was also supplying the minimum hours with a lone musician. The orchestra is at its best with full house, and the service of the greater number of musicians is used for the best hours.

An excellent feature of such a plan is that the patron is not surfeited with organ music—rather the desire is for more—a pleasing contrast to the monotony of the theater with only organ music.

If I were an organist preparing to enter the theater field, I should first of all be assured that I were ready and fully equipped for the task, before entering the Union. But once in, I should fully familiarize myself with the rules, price-lists, and regulations, so that at the outset I should avoid complication.

Introduce yourself to the leading organists of the locality. This may require tact and patience. The best way is to ask them to hear you play, so that being acquainted with your ability, they may call upon you to substitute. That latter is a magic word, for how few acceptable substitutes there are!

To organists old in the work, the daily grind often submerges all else, so be careful of showing any enthusiasm! It might recall more pleasant days, and organists are often jealous! Be attentive, and interested; but enthusiastic? Never!

Be up-to-date, and keep that way. The organist's work in the theater never arrives; there is always something new to acquire, music to master. Conditions change over night and only the alert deserve the winning.

Read and study everything pertaining to the profession you can find. Strive to master the adaptation of music to pictures so that the cue sheet may rather be an aid than a necessity. Cue sheets have improved, but never until they are separated from the selling-end will they be what they ought.

Keep at it! An organist once paid me for an audition, and I had to tell her that she seemed to offer the least possibilities of any under my observation in a long while. But she was determined and she has arrived today. Be ready for the opportunity when it arrives and you will win.

Now, let it be said, that for the first time the supply nearly approaches the demand, and this one does not apply to the unusually gifted or prepared.

The unrest, so noticeable in the past, is rapidly resolving itself. Theaters, when they get an organist who fills their post, see to it that they keep him there. And since good positions are no longer begging, the incumbent is not so easily induced away.

This condition admonishes those already engaged to keep up with the procession—and applies equally, if not more so, to those who would join.

The Theater Organist! It's a great game—but where would we be without organization. To our friend, The Union!

Critiques of the New Art

The Only Columns in the World of Music Journalism
That Deal Professionally with the Theater Organist
In an Effort to Analyze Critically and Discuss
Constructively the Problems of Photoplaying



AMONG the most difficult tasks in the making of THE AMERICAN ORGANIST each month is that of making the columns devoted to photoplaying critiques worth the space they take, the trouble they mean for the writers, and the enemies they are likely to create. Sometimes they create enemies because these columns must refuse to print intended critiques that miss the point so widely that they become merely unadulterated advertising for some photoplayer or other or on the other hand prejudiced criticism.

The aim of the department is to analyze photoplaying and carry sufficient detail of analysis to enable a reader or a beginner to meet a similar screen situation with the same idea of photoplaying when it is good, improve upon the idea when it is mediocre, and avoid it when it is bad.

The most fertile field for analysis is our new acquisition the Loew circuit—our new Loew Family of photoplayers. It's fertile because of the unlimited opportunity for hearing the average organist in the average conditions, at a time when he is playing mostly at his average and not at his best—for almost without exception the victim doesn't suspect that any single individual in the whole audience is paying attention to his work, much less subjecting it to critical analysis. It must be a shock to many when they discover that this has been their fate.

We make no apologies for the method, however. It is our psychology that unless a man or woman is able and willing to give of their best all the time, no matter how strenuous the job nor how unjust they themselves think their working conditions are, they have no right to take the job—and are therefore receiving no more than they deserve when they do careless work and have it growled at from these pages.

In addition there is the protection of the photoplaying profession to consider. Just so long as the profession has the lowest possible type of organ playing in the theater, just that long will organists be frowned at by both public and managers. Perhaps managers themselves may not like to have it said that their particular organists are guilty of very careless work; perhaps they may want the public to think their organists are perfect,

just as everything else in their houses are advertised to be the perfection of picture presentation. We remind them that the public does not read these columns—perhaps doesn't even know that THE AMERICAN ORGANIST exists at all. The readers of these columns are confined exclusively to organists, professional and student, and to a growing list of theatre managers who compliment the department with their subscriptions, and who occasionally take a glance at the contents. And this is the exact reader audience the department is built for. We want the organists to have a knowledge of the problems and practises of the theatre, and we want the managers to have that same knowledge plus the ability to know a good organist when he has the fortune to find one. There will be no question as to what salaries will do when the art of photoplaying takes the necessary progressive strides. Salaries usually lag a little behind ability. An employee must be just a little better than his salary. We've seen many a one get fired for thinking otherwise and trying to put it into practise. For the good of the profession we hope every such meets the same fate. We must eliminate shoddy work, or be exterminated.

Loew Family



CATCHING two organists with one visit has been our good fortune in several visits to the interesting Loew Family. Loew's American on West 42nd Street gave the lady the first show and her male partner the second. In each case the work was good enough to permit mention of the theatre's identity, though we may have many suggestions to make before we conclude the review.

We begin with a repetition of the same bit of advice long harped on. Play set pieces more and ramble less. The method here was apparently a piece of music, usually played partly through, occasionally perhaps through to the end; then improvise for a moment and take the next piece. The first chance for improvement is to eliminate the Resigter Crescendo save for sudden sforzandos and short climaxes, reset the pistons to give not a crescendo order but a crescendo order plus

wide variety of ensemble color—for example, Piston 1 for short strings, 2 for mp flutes, 3 for strings 8' and flutes 16' and 2', 4 for Diapason alone, 5 for strings and reeds minus Trumpets and Tubas, 6 for brass, etc., etc.

In the present picture a medium mf or f tone predominated and threatened to become tiresome. Flutes were all too frequently used. The climax of the picture came without fortissimo from the organ—and it was no climax of emotion at all, so far as the ear supported the eye and heart—and usually a picture ends with a joyous heart, no matter how romantic is may be. There was a comedy fight on the screen, but the music was just about the same. How about doing a caprice on the Tuba, or a jig on the Bassoon?

The playing in itself was good; both organists seem to be, from the public's standpoint, competent, schooled professionals. Their lefthand work was cleaner than the average church organist can boast, and needs but little more of snappy staccato to make it of a high order of excellence. Both players abstained from constant comedy attempts, which are tiresome when indulged in too frequently; their tempos were at no time muddled or too hurried, in fact they could have been enlivened considerably, say for every second or third piece for the sake of variety. Especially in the comedy fight should the tempo have been quickened, and when Pola read the riot act the Register Crescendo could have been shoved down the limit for a few moments.

The American Theater's two players are a credit to a hard worked profession and the department hopes to hear them again, hopes they will be able to perform the miracle of eternal vivacity at the console—which, if they achieve it, will enable them to outshine their orchestra by a hundred miles. Any live theater organist, given a half-way acceptable organ, can beat the average theatre orchestra and that without half trying. The organ can be rich, full, varied, always clean-cut, rhythmic, snappy, continuous, beautiful-toned—which the average theater orchestra cannot.

Capitol



MIXED emotions happen to my lot when it comes my turn to visit the Capitl for a review. I like to go, and I hate to go. The whole performance from beginning to end is so finely artistic that it almost defies analysis, as truly artistic things sometimes do; but it is

so thoroughly enjoyable. It's always a fight between my enjoyment and my conscience. Mr. S. L. Rothafel, by being monarch of all he surveys, and dictating every detail when dictating is essential, has built up a marvelously satisfying presentation equipment.

Organists feeling ill at ease in acknowledging applause, if they ever get it, should pay double prices to sit through the Capitol overtures and watch Mr. David Mendoza take his bow. It's our perfect ideal of what the bow should be, when he's feeling fit, and he usually is. I've seen nobody else do it quite so charmingly.

Dr. Mauro-Cottone has earned the department's gold medal for bravery in being able over a period of years of critical observation to keep himself eternally alert and on the job at the end of a week as thoroughly interested as he was at the beginning of it. If any kind reader knows of any other photoplayer who deserves a duplicate of this gold medal, for the same reasons, we solicit enlightenment. But it is no less than the high standard the department expects and tries to work for, mercifully, irrespective of all other considerations. We do not believe any man anywhere has any excuse for careless work. Dr. Mauro-Cottone, thanks to the act of his chief in engaging three organists instead of two, presumably now has additional advantages; he held his high reputation for accuracy and artistic constancy some years before he had his third organist. Besides sounding like advertising for the Dr. and for Roxy, isn't it about time we dig deeply enough in our reading to find between these lines some pertinent advice for ourselves?

Ever hear Mozart's music played and sung as he had it in his own day? The Capitol presented some delightful bits in the exact Mozartian mood from slippers to wigs, using spinet, violin, voice and dance: I doubt if Carnegie Hall ever saw as good a presentation of an immortal classic.

These columns shall reach the Capitol's second organist very early if a reviewer has to sleep in the place a week.

Piccadilly



KEEPING the faith and holding the fort is Mr. John Hammond, Broadway's only non-exterminated example of the organ solo. He'll join the has-beens whenever he forgets his audience and thinks he himself is an educator. This time he played three MacDowell numbers and saved his soul with Irving



MISS EMILY ROBERTS

Assistant to Mr. Frank Van Dusen in the American Conservatory's Theater School, teacher of organ and piano in Illinois College, organist of Englewood Methodist with its new 3-m and Echo Moller, seven-year pupil of Mr. Van Dusen, B.M. of the American Conservatory, and recently a recruit to the recital field, making her appearance in Chicago. All of which is enough testimony to her industry and achievement

Berlin's "YEARNING." And I'm not sure that Berlin is not doing a great work for us upstart musicians in his holding an audience for us to feed upon.

Mr. Forster plays from memory, or improvises, or uses the score; he mixes all three methods with skill and his Piccadilly playing has been a pleasure to hear. His dramatic sense is true to the mark, and guided by a native enjoyment of music as a pleasurable art; to be pedantic would be the last thing expected of him. We are sorry to lose him, though his circulating into other cities will carry creditable standards of photoplaying across the land as a wholesome influence.

THE BAGDAD SCORE

ROY L. MEDCALFE

THE somewhat adverse criticism of the official Bagdad musical score which appeared in THE AMERICAN ORGANIST November issue seems to have provoked considerable discussion. One correspondent makes the error of accusing the "Robin Hood" score of being Medcalfed; another mysteriously refers to the critic as a layman; while even the worthy Editor himself admits he wouldn't want the writer present at a performance of any of his efforts unless the said writer's typewriter had a broken mainspring. Accordingly I have re-read the criti-

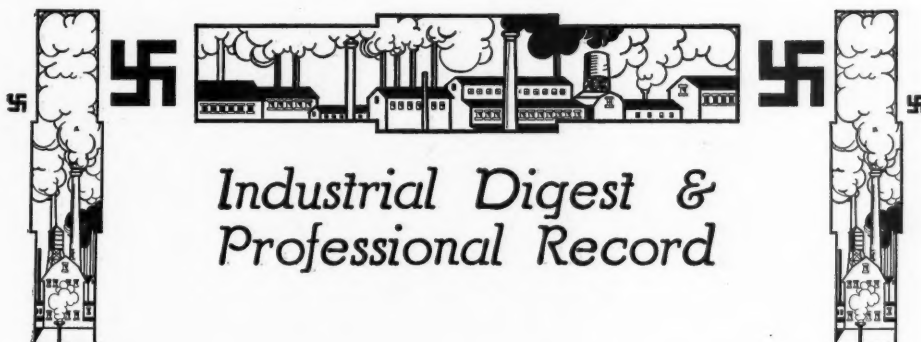
cism in question and see no reason for retracting any part of it. I might add, however, the sentiment expressed by a newspaper critic in writing of a recent Griffith picture, that if it wasn't as impossible as it seemed, it was so far ahead of the present state of musical comprehension as to make it of even less practical value.

While the spirit of musical progress is always commendable, if our work is not profusely leavened with showmanship it is out of its sphere in the theater. As a musician Victor Schertzinger is also a good director of pictures and all around showman, which meant success for his musical score for "Robin Hood." The music was such that the musicians or patrons of most simple tastes might enjoy it, which in strict sense might not be termed musical appreciation, yet it did its bit in spreading happiness among picture addicts and from all reports the picture with the Schertzinger accompaniment in regulation show form, has made a much better financial record for itself than the other production.

It is interesting to hear what a man of Mr. Wilson's harmonic calibre can do with the picture accompaniment and I should also be interested in hearing Mr. Yon play a Mack Sennet comedy or Mr. Buhrman play for and direct a bathing girl prologue. But in our day of specialization these things simply aren't done and the present semitic-period theater can scarcely be said to be run on an educational basis.

By discussion, the organ profession in the theater may hope for advancement, and for that reason I am glad some of the boys speak right out for their side, though I feel justified in resenting the term layman, for our old friend Noah says the word means "as distinguished from the clergy" and I have yet to see a theater organist whom it was necessary to explicitly so distinguish. It may be of interest to note, in passing, that I have received several communications stating that some of our theaters have had a lot of fun when Doug came to their town with his 'harmonic fealty.' I know it isn't polite to assume the 'I told you so' attitude but it really does ease one's conscience occasionally.

(As for me, I'm game if Mr. Yon is. I've been directing chorus girls for the past twenty years, and while my kind wear perceptibly more clothes than the variety Bro. Medcalfe mentions, that means nothing to me, I'd undertake to direct them (musically) just the same. Bet a dollar both Mr. Yon and I would make a better showing than Mr. Medcalfe expects! Won't some kind manager lend his theater and equipment for a demonstration? —T.S.B.)



Industrial Digest & Professional Record

Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE



NE OF the most interesting albums of organ music that I have seen for some time is "Nederlandsche Muziek van 1600 tot heden voor orgel or harmonium" published by Seyffardt's Muziekhandel, Amsterdam. It contains much that is of interest and I hope that some day an English translation may be available. Twenty-five composers are represented, beginning with Jan Pietersz Sweelinck (1562) and ending with Cor Kint (1890). The music is printed on two staves but nearly all the pieces are suitable for a small organ; I have used a number of them and have found them very effective; they are not difficult and are churchly in feeling.

Among those calling for special mention are: FUGA OBLIGATA by Q. van Blankenburg (1654); FUGA by C. F. Hurlebusch (1695), a jolly little fugue of four pages; ADAGIO RELIGIOSO by J. van Boom (1807); ANDANTE by E. Mobach (1836); REVERIE by Anton W. Rijp (1867); and MARCHE FUNEBRE by Cor Kint (1890).

Otto Olsson is a name too little known in America; he is the organist of Stockholm Cathedral and much of his music is well worth our consideration. Augener of London has just published his SONATA in E, Op. 38; it is a fine work in three movements—an ALLEGRO MODERATO in Sonata form, a MEDITATION and FUGUE in A minor, and a FINALE. The middle movement is something new and I must say I find it very satisfying; the other two movements are quite difficult but the work is well worth while and deserves to be heard.

I should like to call the attention of organists to a new edition of the

SONATA DI CAMERA in F major by Bernard Johnson which has just been issued by Paxton of London. This SONATA, which is perhaps one of the best works in this form written by an Englishman during the past decade, should be heard often; while I find the first movement the least interesting of the three it contains much fine writing. The INTERMEZZO I am very fond of; it makes an ideal service prelude. The work is rather difficult but you will enjoy working on it.

Stainer & Bell of London have just issued a TOCCATA and a BARCAROLLE by J. Stuart Archer. Both are well worth playing and the TOCCATA should make an excellent recital number; I have used it and it seems to go well.

I have received from the publisher, A. Ledent Malay of Brussels, an album of organ music by Oscar Van Durme. It contains some 33 pieces, many of them short, one page, and written without any pedal part. The writing is interesting and to anyone having use for this sort is well worth while. Among the pieces with pedal, I like best the PREMIERE PASTORALE, the ALLEGRO CON FUOCO, and the ADAGIO CANTABILE.

Three CHORAL PRELUDES by Christen Dumfould are most uninteresting, the writing is thick and the whole outline one of soggy despair. The same must be said of the two PRELUDES AND FUGUES by Oskar Oberlisk; I got a pain in my tummy playing them over. Of the two evils I'll take the despised Evensong type even if it is American.

From Durand come Louis Vierne's FIFTH "SYMPHONY," a big work of some 70 pages. I wonder if any American publisher will ever publish an organ work of such magnitude.

This "Symphony" consists of five movements: GRAVE, ALLEGRO MOLTO MARCATO, TEMPO DI SCHERZO, LARGHETTO, and FINALE. The GRAVE is a somber piece of writing very much in the style of the PRELUDE from the FOURTH "SYMPHONY." The ALLEGRO MOLTO MARCATO I like very much; it is a fine movement even if it does have some over-chromatic moments. The SCHERZO I do not especially care for, at the same time I can see that it might prove attractive on the French organs. The LARGHETTO is a beautiful piece of writing and is Vierne at his best; I believe it will prove the most popular movement of the "SYMPHONY." The FINALE is a typical French Toccatina movement.

The Symphony as a whole is a fine work, not up to the THIRD, which is I believe his best, but much better than the FOURTH which I found disappointing. It is over long and very difficult, at the same time it deserves a wide hearing and is a work that organists everywhere should study even if they never play it in public.

I have received an interesting PRELUDE in C minor by Mendelssohn which has just been published by Paterson of Glasgow. It is a little piece of three pages which would make a splendid voluntary and would even prove of interest on a recital program.

From Novello there comes a charming BARCAROLLE by Alfred Hollins; it is in the real Hollins style and is bound to be popular with both organists and audiences. So little organ music is being published in England these days that pieces like this are doubly welcome. There is also a fine WEDDING MARCH by Basil Harwood; of moderate difficulty, it should prove useful for any festival service or recital.

From Bayley & Ferguson there is an ELEGIAC ROMANCE by H. Moreton, the distinguished organist of Plymouth Town Hall. It is an attractive piece of music of moderate difficulty; I have played it a few times and it seems to

go over well; it makes an admirable prelude.

Mr. Gatty Sellars of Kingsway Hall, London, and remembered over here where he gave, I believe, over 2,000 recitals, has a new PAGEANTRY OVERTURE published by Paxton. I wish I could say something nice about it.

Even worse is the GRAND SONATA by Rickard Urbanek; the gentleman I believe is a German, anyway the GRAND SONATA is published there. It is in four movements: PRELUDE SOLEMN, REVERIE, FUGUE AND CHORAL, SCHERZO AND GRAND MARCH... I confess that I have not been able to find an interesting bar in the whole 47 pages; the REVERIE is a poor imitation of the well known classic HYMN OF THE NUNS, and as this is by far the best movement of the GRAND SONATA you can judge for yourself if you would like it or not.

Bayley & Ferguson of Glasgow have issued FOUR CHORAL PRELUDES by Clifford Roberts, a talented composer and organist who resides near Birmingham, England. These pieces are organ music of the finest type and deserve a wide hearing; while no doubt most suitable for church use, two of them would not be out of place on a recital program. The first two are on tunes of Thomas Tallis. I like these two very much indeed; they are not easy, but are well worth the trouble of getting up; for church preludes I know of nothing better and I hope we shall soon see more works from Mr. Roberts' pen.

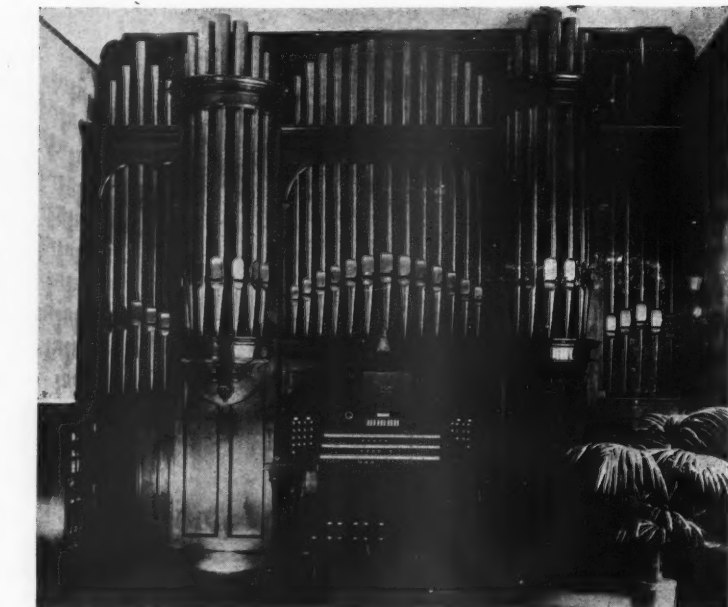
From W. Paxton & Co. there comes a MARCH in A-flat by H. Davan Wetton, dedicated to W. H. Goss-Custard the splendid organist of the new Liverpool Cathedral, I can only say that it is hardly the sort of music that he will use in that wonderful building; however it may get a hearing in another Cathedral where Scotson Clark has recently been heard.

I have received from the composer, a Mr. Van Voageydt, a TOCCATA AND FINALE which he hopes will be taken up by some of our recitalists. It is not my place to discourage the good man but I am willing to bet a small bottle of the real thing that it will never be played outside of Russia. I have seen some pretty bad bootleg music during the past few years but this is the high water mark; if this is the sort of thing they are doing on the other side, Heaven be praised, say I, for James H. Rogers, Edward Shippen Barnes, Petro A. Yon, Roy Stoughton and company.

WITH THE BUILDERS

ITEMS BRIEFLY RECORDED TO INDICATE BUT NOT INCLUDE THE EXTENT OF ACTIVITY IN ORGAN BUILDING

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10. 2' FIFTEENTH
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SWELL

12. 16' BOURDON
13. 8' DIAPASON
14. .. VIOL D'ORCHESTRE

15. .. SALICIONAL
16. .. VOIX CELESTE
17. .. AEOLINE
18. .. STOPPED DIAPASON
19. 4' VIOLINA
20. .. FLAUTO TRAVERSO
21. 2' FLAUTINO
22. 8' CORNOPEAN
23. .. OBOE

CHOIR

24. 8' DULCIANA
25. .. MELODIA
26. 4' FLUTE D'AMOUR
27. 2' PICCOLO
28. 8' CLARINET

COUPLERS:

- To Pedal: G. S. C.
To Great: S. C. C-16.
To Swell: S-4. S-16.
To Choir: C-4. S.

operation of the Victor Co. who have been experimenting for seven years on the problem of recording the organ. Mr. Augustus F. Clarke is now Estey representative in Atlanta. Mr. William E. Haskell, one of the world's most notable voicers, and the Estey Company's chieftain in matters of tone, has been stricken with serious illness; the whole organ world hopes for his early and complete recovery—hopes in the face of the seriousness of his illness.

HILLGREEN, LANE & CO. through their Dallas representatives, the Will A. Watkin Co., recently opened an important instrument in the

beautiful McFarlin Memorial Church, Norman, Ok., with dedicatory recital by Mrs. J. H. Cassidy of Dallas; elaborate publicity was given the church and the instrument, and also extended to the player. At the other corner of the Nation, a Hillgreen-Lane was opened in Rochester—a 3-m, with Mr. C. Elmer Fischer, organist of the church. The Watkin Co. uses a monthly house-organ as a medium of selling more organs, while Mr. Dohring in the Northeast territory uses two automobiles for the same worthy purpose.



MR. TRUETTE'S STUDIO ORGAN

If owning one organ is easy enough for the modern organist, Mr. Truette must go one better and own two; this second one is in his Boston Studio on Tremont Street. "I have worked hard twelve hours a day for about forty years and any organist can have two organs if he works hard and long enough," says Mr. Truette.

Boston, Mass.

EVERETT E. TRUETTE Studio
Builder: HUTCHINGS

PEDAL

1. 16' Diapason
2. .. BOURDON
3. 8' FLUTE

GREAT

4. 8' DIAPASON
5. .. GAMBA
6. .. DOPPELFLÖTE
7. 4' OCTAVE
8. 2 $\frac{3}{4}$ ' TWELFTH
9. 2' FIFTEENTH
10. II. Mixture
11. 8' Trumpet

SWELL

12. 16' Bourdon
13. 8' SALICIONAL
14. .. AEOLINE
15. .. STOPPED FLUTE
16. 4' FLUTE HARMONIQUE
17. .. VIOLINA
18. 8' OBOE

CHOIR

19. 8' DULCIANA
20. .. MELODIA
21. 4' FLAUTO D'AMORE
22. 2' PICCOLO
23. 8' CLARINET

COUPLERS:

- To Pedal: G. S. C.
To Great: S. C.
To Choir: S.

MARR & COLTON CO. have had available for some months an attractive booklet titled "America's Finest Organ" in which sales arguments are advanced with a surrounding of attractive art materials, including illustrations of the three types of consoles available in a Marr & Colton organ.

ACCURACY! ACCURACY!

By GEORGE B. NEVIN

A CAREFUL reading of the notices of church services as they appear in the Saturday editions of our newspapers will reveal a large number of errors in the titles of the anthems used and in the spelling of the names of the composers who wrote them. Naturally these errors frequently appear also in the service bulletins of our churches on Sabbath. Brahms, were he living, would be astonished to learn that his wonderful anthem "How Lovely is Thy Dwelling Place" had been composed by BRAHAMAS. This error recently appeared on the bulletin of a leading church in one of our largest cities. (In other words,

why should not the successful organist use a typewriter invariably just as every successful person and business must?)

AMONG THE PUBLISHERS

THINGS OF INTEREST TO PROFESSIONAL MUSICIANS—WHAT THE PUBLISHERS ARE OFFERING AND HOW

DITSON announces a new series of 50c books, the first three of which give piano students Russian pieces, Bach and Handel, and Haydn and Mozart—at a quarter the usual cost. The New Series will make a notable addition to Ditson's master library. Daniel Gregory Mason's From Song to Symphony is a Ditson book aimed at the "cultivation of discriminating listeners"; it's an authoritative work and very readable. Gordon Balch Nevin's First Lessons on the Organ should be of interest to teachers and beginners. An added attraction to the Novelty List this month is a full-page photograph of the Westbrook High School in a costumed scene from "Little Almond Eyes" by MacFarlane, a Ditson publication; it is a very

pretty scene and ought to sell the operetta. "Esther" by Bradbury is also given a double-page photograph—a costumed ensemble of a hundred or more singers in an elaborate stage setting. Among the biographical is a sketch and photo of Miss Frances McCollin whose "A Roundelay" has just been issued for unaccompanied chorus. The Oliver Ditson Co. has available special circulars setting forth seasonal works of interest to choir-masters. The following is one of the lighter fillers of the Novelty List:

SONG WITHOUT MUSIC

When life goes along,
Just one grand sweet Song,
That's Harmony!

When a friend you meet
And her gentle tones greet,
That's Melody!

When a friend knocks you
(As friends often do),
That's Rhapsody!

FISCHER used a filler to invite radio fans to listen to their Lily Strickland's "From a Sufis Tent" as broadcasted over WCAP on Feb. 20th from Washington; they had the courtesy to credit the musicians by name. Five pages of the Fischer Edition News is given to the listing of vocalists and the songs they sing in concert from Fischer catalogue—an idea, and nicely executed. Then there is "A List of Genuinely Good American Songs" covering three pages—another fine idea well worked out. An attractive invitation to cooperate is the one-folder headed "Information we would appreciate receiving from Singers and Vocal Teachers"—a request so courteously worded that it can hardly go unrewarded. Perhaps the day may come when organists will revise their attitude toward their offerings to the public and so modernize themselves that publishers will find it profitable to solicit the cooperation of organists as earnestly as they now do singers—it's a sad thought that singers and their repertoire are so far ahead of organists. And, most important, is the announcement that after 41 years in their classic old location, J. Fischer & Bro. are moving to new quarters on the 15th floor at 113-119 West 40th Street—"quarters nearer to where heaven is usually pointed out to be." Those who have watched the Fischer catalogue in recent years have known even better than the modest proprietors of the house that the 42nd Street District was the ultimate and only location for the store—and what a pleasure to have their rich organ catalogue in this most easily accessible location. Two more items from J. Fischer & Bro.: Dr. Stewart's "Hound of Heaven," a Fischer publication,

has been awarded the David Bispham Memorial Medal by the American Opera Society; and Deems Taylor's *Thru the Looking Glass* is being issued in miniature score for conductors and students—a form of edition profitable only heretofore in the classics. Taylor's orchestral suite (also issued for organ) has been played by the New York Philharmonic on three programs of March 18th, 19th, and 20th, and has been accepted by every American symphony orchestra and played in concert—Chicago Symphony gave it four times, Philadelphia Symphony three times, San Francisco Symphony four times, etc. etc.

FORSTER has marketed a "Music-cover"—an attractive-looking box-like cover for holding music on shelves or on the music rack.

LORENZ has issued a 16-pager of thematics of "organ voluntaries for church use"—a very definite and practical method of selecting music for organists far removed from the publisher's counters.

MR. FRANK HOWARD WARNER submits this on the scale: "To give tone to the proceedings I must have the
Do, which a
Re of intelligence will raise to
Mi; I must go
Fa to get
Sol into my playing—
La! you say—and after some years
I shall begin to
Si a return for my
Do.

SELLING RECITALS

THE MUSICAL DIGEST, NEW YORK, GIVES SOMETHING TO THINK ABOUT "If the artist or the organization is truly unique it may merit the fee asked. But unless there is a definite message to deliver, unless the artist or organization is unquestionably competent to perform the services as represented, there should be an end to the matter. In other words, an artist or organization must have something to offer for which there is a demand or for which a demand can be created. If the individual or the organization has not attained a public commercial value then (assuming there is a majority percentage of opportunity of developing one) the arrangement to be agreed upon between artist or organization and the wholesale manager should be conducted on a basis of equity to those two other factors involved: the local managers and the public. If any one of these four factors is not dealt with in ways tending to conserve its best interests, there is created instantly a disproportionate distribution of hazard and yield which in the end must damage many of those concerned even though one or more of them profit for a time."



MR. TRUETTE'S CHURCH ORGAN

Two organs may be all well enough, but three are undoubtedly better; so Mr. Truette finds Eliot Congregational Church of Newton enthusiastically willing to supply the third, a 4-77-4744 Casavant which Mr. Truette specified and dedicated about five years ago.

EASTMAN CONSERVATORY is issuing a Note Book monthly to foster student interest and fraternalism; it is an illustrated 8 x 10 of 12 pages managed by a staff of students, with Mr. J. Martin Beck of the class of 1925 as Editor in chief. In the February issue Mr. Robert Berentsen, head of the theater school and chief organist of the Eastman Theater, used a page to tell of the aims and methods of the theater department of the Conservatory. The following remarks are taken from Mr. Berentsen's article:

"The student in the motion picture course averages ten lessons each week, practices 16 hours at the organ and is required to view the performances in the Eastman Theater both from the audience and together with the organist—in all four hours in the theater, or a total of 30 hours of study each week.

"The chief purpose of the motion picture course is to develop the musical imagination and creative ability of its students at the same time that it provides the necessary mechanical equipment. The student is trained to sensitively absorb the emotions expressed by the pictures and to interpret the same musically, thereby intensifying the desired effect upon his audience; the merit of his performance depending entirely upon his artistry as a creative musician and the perfection of his equipment.

"Popular music is particularly necessary in the theater and to arrange or improvise jazz artistically seems to require as much study as other forms of music. The clever rhythmic filigree with artistic contrasts and pointed accents with which an advanced theater organist is able to embellish simple melodies is as much unlike the ordinary clatter as the performances of a White-

man or a Lopez are unlike the din of tin pans and other noises of the jazz of a few years ago.

"Next, the principles of dramatic construction are explained, and under the guidance of the instructor the student performs what he has learned before the screen, first in the studio, and later when sufficiently advanced also in the theater when conditions permit. He learns poise, endurance, and to play compositions and improvisations exactly the same at successive performances—for inspiration cannot be depended upon when he is fatigued by playing two or more hours without rest."

THE PRESS SAYS—

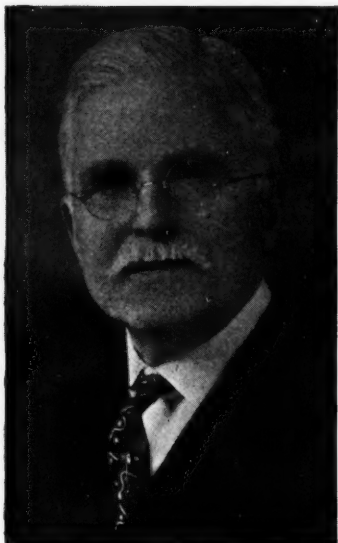
THINGS CALCULATED TO HELP THE ORGANIST UNDERSTAND THE PUBLIC'S POWERS OF COMPREHENSION AND ENJOYMENT

And if the reader finds anything under this heading not so calculated, his subscription will be advanced one year gratis for his calling it to the attention of the Editor.. Things are not included under this heading as a puff for anybody.

Note: Contributors to this column are required to send original clippings from actual newspapers and clip so that the name of the paper is a part of the clipping itself; they are requested to mark sentences and phrases that they consider worthy of reprint here.

RICHARD KEYS BIGG'S playing was "a miracle," said the Miami Herald; the church thought it was a financial miracle as well, for they made \$1,000. on it.

GEORGE ALBERT BOUCHARD made the melody in each of his selec-



MR. EVERETT E. TRUETTE

This is the man himself, owner of two organs, recitalist, teacher, composer, author, for whom has been named the Truette Organists Club composed of about a hundred of his former pupils—isn't that tribute enough to the Man?

tions "so pronounced as to take away the effect of laborious technic and find a happy response in all his listeners," says the Medina Daily Journal.

DON. H. COPELAND'S rendition of Mason's CLOISTER SCENE "was both delicate and sympathetic," says the Dayton Journal.

CHARLES RAYMOND CRONHAM hit the popular fancy with his use of the Widor TOCCATA which the Portland News Herald says was "worthy of the tremendous applause," which also says Mr. Cronham "possesses an ability to clearly define shifting and exacting moods." His program "struck a happy balance that appealed to the eye of the music lover, and at the same time pleased the ears of those who heard it." "Throughout, the clearness and finish was something to be enjoyed." One more: "gives evidence of poetic and imaginative qualities..... without which the selection would have been like a rose without perfume. Indeed Mr. Cronham brought a soft, delicate beauty like a fresh bouquet to the work, playing with exquisite charm." (In other words, Portland isn't merely getting "organ recitals" now but has something infinitely more interesting and beautiful—which these columns predicted when Mr. Cronham's selection for the post was announced. We hope he continues to win growing favor for the organ.)

LYNNWOOD FARNAM'S "marvelous mastery of all technical difficulties, and the infinite variety of tone shading" enabled him to "reach the heights" in spite of his program that offered

"no concession to the mixed audience," says the Atlanta Georgian—which only a supreme artist dare attempt. The Georgian also speaks of "some truly original registration" that made it "hard to realize we were listening to Bach, so far did Mr. Farnam depart from the hackneyed interpretation." "Mr. Farnam can take an evening star and paint a whole sunset scene about it."

HENRY F. SEIBERT played with "fine feeling and a joyous spontaneity" says the Pottstown News; his program "was of unusual and lovely organ music."

Critiques

PLEASE NOTE: That owing to the increasing number of notable concerts of all descriptions in New York City, these columns must of necessity confine themselves to concerts and recitals of the commercial class at which a commensurate admission is charged. Concerts and recitals of this class are reviewed whenever the artist or conductor indicates his desire for such courtesy by sending the usual press passes directly to the correct mailing office of this magazine.

BACH'S ST. MATTHEW

TWO notable renditions of the Bach St. Matthew Passion were given in Carnegie Hall and the Metropolitan Opera House, New York City, just after the Easter season, with the Schola Cantorum, the Philharmonic Orchestra, and soloists, under the direction of Mengelberg. Virtually the full work was presented—about four hours of music. The harpsicord furnished unusually effective accompaniments for the recitatives—quaint background, just enough tone to help the singer keep the safe harmonic track. I wonder if recitatives would not be more effective if entirely unaccompanied? Mr. Mengelberg's accompaniments for soloists were ideal; quiet, unobtrusive support. At times he found it necessary to direct the singer as well as the orchestra. He knew the sad deficiencies of singers well enough to realize that the only way he could get them to do anything on time was to be a little ahead of them; his ability to conduct an orchestra on time and a chorus just a little ahead of time, both simultaneously, was a marvel. His tempos were maintained to the necessary speed at all times and the character of the text was never allowed to deaden the tempo through short-sighted efforts of the singers. The soloists spoiled the serenity, the sublimity of the wonderful Bach arias by their persistent



MR. CHAUNCEY HAINES,

Whose photo was inadvertently omitted from page 221 of our May issue where it was ordered inserted. And we can't blame the printer for that, as it was the editorial office that made the error. A bushel of regrets!

efforts to be sentimental—a practise which completely destroyed the grandeur and pathos of the fateful rhythm in its prophetic metronomic regularity—and with the rhythm sentimentalized beyond recognition, little was left of the grandest arias yet penned. The German text was used throughout, and though this meant an inevitable sacrifice for the audience, it did give us a thrill to realize we were hearing the greatest masterpiece of choral writing being sung as its immortal Composer had sung it generations ago. Compared to the oratorios and Lenten works in popular esteem today, the St. Matthew towers beyond all possibility of compare; what a sacrifice that choirmasters are so timid in presenting it.

PALESTRINA CHOIR

NEW YORK

MR. NICOLA A. MONTANI brought his Palestrina Choir from Philadelphia to Town Hall, New York, April 19th, to give the Calvert Associates' Third Annual Celebration. The program opened with Bach's Toccata Adagio and Fugue in C, played by Dr. Melchiorre Mauro-Cottone, which was followed by four Gregorian Chants, five Palestrina motets, and works by Victoria, Nanini, Haydn, and Dr. Mauro-Cottone. The second half opened with two Bossi organ numbers played by Dr. Mauro-Cottone, which were followed by works by Schumann, Casmiri, Forsyth, Kalinka, and Bossi. The finale was Dr. Mauro-Cottone's choral version of Mendelssohn's first Sonata—which has already been com-

mented upon in these pages. Mr. Montani showed remarkable control of his ninety singers, producing nuances and interpretive effects peculiar to Catholic music, particularly in keeping with the spirit of Gregorianism. The program was very severe, and some of his men and women evidence such familiarity with many of the numbers as to be able to sing from memory. It was a worthy program, notably interpreted, with glorious big choral tone whenever the conductor required it—which was his either through long crescendos or instant sforzandos.

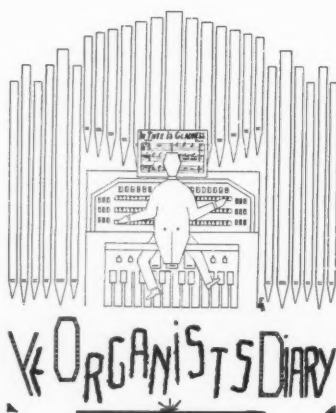
MR. BALDWIN'S 18th YEAR
1020 PROGRAMS IN THE COLLEGE OF
THE CITY OF NEW YORK

A SUMMARY of Mr. Samuel A. Baldwin's season of programs in New York's quasi-Municipal organ recital field shows vigor and industry as fresh today as eighteen years ago when he began his notable work. This year marked the official City celebration of Mr. Baldwin's 1000th recital.

- 1,020 recitals to date
- 8,170 renditions
- 1,512 different compositions
- 60 recitals this season
- 525 renditions
- 281 compositions
- 86 works new this season
- 33 Sonata movements, etc., 60 times
- 118 organ works, 214 times
- 90 transcriptions, 185 times
- 27 American composers
- 24 Bach, played 66 times
- 18 Wagner, 44 times
- 14 Bossi, 26 times

Among the composers on Mr. Baldwin's programs this season with new works exclusively are Charles O. Banks, Harry C. Banks, Rene L. Becker, Hugh Blair, George A. Burdett, Joseph W. Clokey, Rossetter G. Cole, George Henry Day, Marcel Dupre, Edward Hardy, Basil Harwood, William Lester, Charles H. Marsh, Carl McKinley, Henry Mulet, Stanley T. Reiff, Charles A. Sheldon, John Winter Thompson, Van Denman Thompson, Harry L. Vibbard, Frank Howard Warner. A study of the contemporary composers and compositions on Mr. Baldwin's programs shows one of the reasons for his success in one of the most difficult cities in America. There is no organ composition, great or small, of any merit whatever, but that Mr. Baldwin presents it to his audiences within a short time after its publication. What a contrast to those who know nothing but Bach, Widor, Franck, and Vienne.

Mr. Baldwin realizes that the welfare of the profession depends upon its literature and that if we do not foster contemporary literature there must soon overtake us a state of stupefaction where we have nothing to offer our public.



Monday:



RIGHT and early this invigorating Monday morning did I arise and experience such peppy atmosphere that I did reflect upon the contrast of the dopey ozone in the choir loft at church last evening. Did hasten to the studio where a student was waiting to take a lesson at the vulgar hour of 8 a. m., a student always annoyingly on time.

Tuesday:

THIS morning the mail left me a lively Diapason on the doings of the organ world in general and on opening it found bold headlines announcing that this country had spent over ten million dollars on organs during the past year and I did reflect that ten million dollars sounded more like a liberty loan drive. Did also think how fine it would be if we had a few millions spent on the development of organists to play all these fine instruments instead of allowing a lot of well meaning piano players to degrade the noble art of organ playing.

Wednesday:

AN enthusiastic colleague did waylay me today and insist that I run over to his church and see his new organ, the installation of which has just been completed. Found it to be one of those popular groan boxes of which I have seen so many lately. My friend did rave over his new toy and I did agree with him but secretly I did say to myself, "Oh! where are those beautiful smooth strings you used to make in the good old days when business wasn't so good and where, Oh! where are those soft Flutes and Reeds that sounded like Reeds and that lovely Vox Humane you used to make that didn't sound like it had lost its voice blowing the foam off a stein of near beer."

Thursday:

DID read an interesting article in the October number of The American Mercury magazine called "The Arsenals of Hatred" in which some fearless

writer who indeed does know what he is talking about tells us what is the matter with the churches in this country and how factionalism and hair-splitting points of creed and dogmatic bull-headedness is destroying Christian love and friendship in just the places that should emulate these virtues. And did reflect how these conditions of narrow-mindedness and bigotry do affect the musical side of the church and tend to destroy all harmony between individuals without which the expression of the harmony of sound becomes dry and purile.

Friday:

MY sweet woman did drag me this day to a cinema where a film called "Tiger Love" was sensationally announced; but heavens, was bored miserably with the affair which was a cheap combination of Schiller's "Robbers," "The Bohemian Girl," and an ordinary dime novel with spanish costumes. Antonio Morino played the part of a spanish Buffalo Bill but it was evident that he had never attended a Pendleton Round-Up. Estelle Taylor was the sap-headed Bon-Bon that became frightfully annoyed at being carried off by bandits to the tune of Estudiatina Waltz played on a three manuel Skinner organ by a young man who is not a graduate of the Guilman Organ School. Dr. Carl, by the by, may be interested to know (altho it has not been authentically ascertained) that the young man played the organ with gum boots on his feet and mittens on his hands.

Saturday:

AWAKE bright and early and to digging fish worms after which my sweet woman and I did row out into the Sound in an effort to land a wily salmon. Did row the lascious swells for two hours and she, poor child, trowling all the while. But we lauded exhausted and she did remark that the fish must be off to school in some other part of the ocean but I believe she did not trowl correctly and suggested that she allow me to trowl next time and she row but the suggestion was not met with enthusiasm.

Sunday:

OFF to church and did listen to a sermon called "What Hast Thou in Thine House." Thought very little of the sermon however, as the preacher is the typical species who has spent most of his life cooped up in a theological seminary and on his graduation attempts to tell us all about life and how to live it. The sermon was not without effect however, as it suggested to me to take an inventory of myself and see what I had to offer to the palping world. As a result I dug out of my library a lot of untried and unused music that I had been neglecting and to my surprise found several good numbers with which to annoy the meek and lowly parishoners.

Program Criticisms

Rambling Thoughts on the Palatability of Feasts Musical
Offered by Organists for Public Enjoyment

PROGRAM 3

Wagner—Pilgrim's Chorus
Foote—Pastorale
Stebbins—Where Dust Gathers Deep
Coleman—Londonderry Air
Dethier—Ave Maria

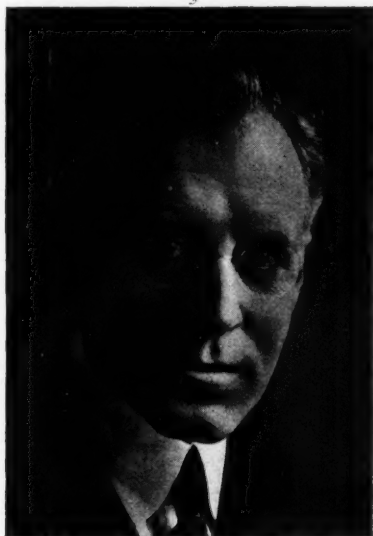
ONE of the cardinal principles of program making of any kind is that essential of everything pertaining to

Londonderry Air, excellent program material though the latter be. Then thinking the hearers still want more custard, the Ave Maria is served. I do not know this particular one by Dethier, a fine and interesting composer, but I presume that it shares the nature of all the others. If this program were played immediately preceding a church service, the placing of

PROGRAM 4

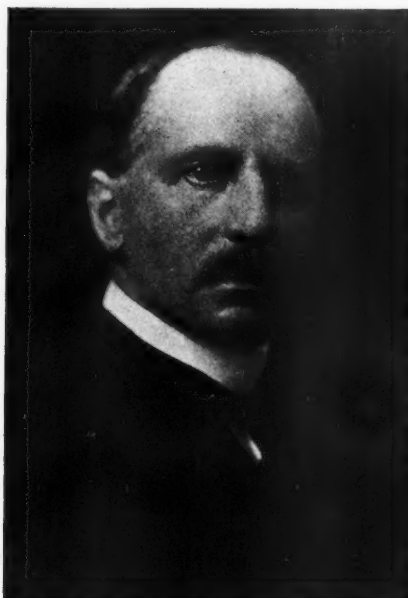
Wagner—Tannhauser Overture
Bach—Air from Suite in D
Bach—Fugue in G a la Gigue
Martini—Gavotta
Beethoven—Adagio
("Moonlight" Sonata)
Guilmant—Marche Funebre et Chant
Tchaikowski—Andante Cantabile B flat
Sibelius—Finlandia

IF I saw the program of a well known concert pianist or violinist advertised and noticed that most of the numbers were written originally for other instruments, I should not want to go, and should think one or more of sev-



MR. ROBERT PIER ELLIOT

Who has moved to New York City from Chicago, transferring his energies from the Kimball Co. to the Welte-Mignon Co. Mr. Elliot has been elected vicepresident of the Welte-Mignon Co.; this important change in his activities in the organ world comes as a great surprise to his innumerable friends throughout the country and is one of the most important changes of recent times



DR. HAROLD D. PHILLIPS

Who after vacationing with his family in England goes to his new position in Pinehurst, N. C. Pittsburgh's galaxy of famous organists united in a testimonial dinner to him May 18th when he relinquished his work in Trinity Church and with the Gazette-Times

life, called variety. Variety presents the incentive which prevents us from settling into deadly ruts; supplies the elixir which nurtures creation; preserves that subtle balance which stays our hand at suicide when we seem to have lost our identities in the maelstrom of modern daily life.

All of which is in the nature of a prelude to a few words concerning this program. Its maker has forgotten that after all the audience wants to be entertained, and lack of variety is a sin in a program. Lets begin specifically in the middle. After the soft sugary Stebbins number, the audience wants something else in its diet. A scherzo or other type of bright number should have been used instead of

this number is admirable; otherwise the audience will leave in a gloomy feeling. The Pilgrim's Chorus would even have been better for a closing because the beginning is too early to play a piece as well known as this.

The program has no color flash, no brightness, no brilliancy. A recital of all sugary numbers becomes nauseating, and they eventually defeat their own purpose. I must add though that I believe in sweetness and candy. With these same compositions, the program cannot be reconstructed, neither shall I tell its maker what particular pieces to play. When he labels it "Organ Recital," he must follow the principles of building recitals.

—A. LESLIE JACOBS

eral things—that the literature of the instrument were meagre; that the player were indifferent to that literature already existing; or that the instrument were not worthy of its place as a solo concert medium.

True, there is room on most instrumental programs for transcriptions because certain compositions are great enough to survive transcribing to permit them to be heard by as many people and as often as possible for the joy or pleasure they give.

What real organist is there though with a consuming love for his instrument who will admit that as a concert medium the organ occupies an inferior position? Is not the literature of the organ enriched continually by

admirable original compositions by first-rate composers? Has not the organ a rich heritage, and will pass on to succeeding generations a still richer one? If all this be true, why cheapen the organ, the organist, the program by a too liberal use of transcriptions?

All this passes through my mind as I read over this program, and notice there are only two original organ numbers on it. Furthermore, the Bach AIR, the Beethoven ADAGIO, the Tchaikowsky CANTABILE all partake of the same nature, so much that even though they are sandwiched between contrasting numbers, they burden the program too heavily. Then, two such orchestral compositions as the Tannhauser Overture and Finlandia are unnecessary, especially to open and close the recital. Above all, it seems to me, there is an air of too much seriousness about the whole program. It has become monotonous; the works of masters of a past generation dominate too insistently.

—A. LESLIE JACOBS

PROGRAM 5

Parker—Concert Piece in B
Fletcher—Fountain Reverie
Lemaigre—Capriccio
Bach—Fugue in A Minor
Massenet—The Angelus
Nevin—Will o' the Wisp
Liszt-Nevin—Liebestraum
Guilmant—Marche Funebre et Chant
Dubois—Fiat Lux

THE preparation of an organ recital program is a matter that is so largely dependent upon considerations of audience, organ, occasion, the ability and limitations of player, whether or not in a series, if with an educative purpose or mostly for entertainment, etc. etc. that it is difficult and seems unfair to attempt to apply any hard and fast rules or measure them by any given yard-stick, and heaven forbid that any such possibility should ever come to pass. To say that this or that piece or placement of a piece, or order of pieces, is bad or in poor taste and would be better so-and-so, would seem to savor of pedantry.

However, subjecting myself to the possibility of indictment for offence of this sort, I will venture to make a comment or two on program No. 5.

It is one that stiff classicists and modernist high-brows would be apt to sniff at somewhat scornfully, but nevertheless is made up of good enough stuff of its kind, if the player has an audience to interest and please that has not progressed far in its stage of appreciation of organ music. Here the first three numbers may be said to furnish the oysters, soup, and fish—with the usual accompanying appetizers—preliminary to the roast beef in the big A minor FUGUE.



COULD YOU

give a recital on this? If you were playing on the new Willis in Liverpool Cathedral you'd probably miss this gentle little top c Piccolo pipe if Willis workmen had forgotten to carry it through this doorway. Mr. Henry Willis included this unusual photograph in the collection he brought with him for readers of THE AMERICAN ORGANIST when he visited America last season.

There is much to be said for this procedure; but on the other hand some people have no taste for one or the other of soup, fish, or oysters, and are always ready to start right in with roast beef. Setting this aside, however, it is a fair question to ask if the Fletcher and Parker pieces alone are not sufficient for the preparatory process, and, from quite a different point of view, would not the omission of the CAPRICCIO be a distinct advantage? The point is that the sixteenth-note rhythm and lively character of it, trivial as it is, spoils the effect of the FUGUE after it by its violation of the law of contrast. A quiet and short piece in slow movement, such as Schumann's ABENDLIED would give such a desirable contrast; after it the FUGUE would have double its effect. Moreover the chances are two to one the player would give it a much better performance.

The succeeding numbers follow along in good enough order as regards variety, tonal contrast, etc.

—SUMNER SALTER

ORGAN SONATAS

By A PUBLISHER

DO YOU for one moment believe that Rheinberger's Sonatas, and I might make mention also of the compositions by Karg-Elert, Reger and a number of other equally well known composers of organ music, ever meant much in the currency of the country where originally printed, to their publishers? Yet stop to think of the prestige it gives a publishing house to possess such works and the business that follows in the wake. Therefore, I am firmly convinced that it pays a publisher, when using sound judgment in making his selections, to bring out a good class of composition, provided he does not bulk too much of it together at any one particular time. It remains also for the composer not to appear unreasonable and make demands that would prove suicidal to any industry. I congratulate myself on the fact that all of the composers who enjoy our confidence listen to reason and quite frequently display an equal share of fairness, as we enterprisers, and willingness to help the good cause along.

Recital Programs

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

the month, condense them all into one list, and mail so as to reach this office by the 20th of alternate months; include a copy of each printed program quoted from; send with your written list a copy of each printed program quoted from.

WARREN D. ALLEN
Alkan—Priere No. 5 F

EDMUND SERENO ENDER

Boellmann—Suite Gothique
Bingham—Roulade
Wolstenholme—Allegretto
Lawrence—Joyous March
HAROLD A. FIX
Guilmant—Sonata 1
Bonnet—Variations de Concert
Yon—Gesu Bambino



TAKE YOUR PICK

And if you don't like Stop Tongues in rows above the keys take console No. 4 with Tongues on the side jambs; if you don't like Stop Tongues at all, then take No. 5 with the Stop Knobs. The organ builder hasn't any more right to dictate to you what console you shall buy than you have to dictate to your clients what music they shall buy of you. That factory, as also that recitalist, succeeds best that gives the buyer the freest choice. Photo by courtesy of the Moller factory

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you want to recommend to your colleagues.

2. Mark with * any number that has made an especially favorable impression on your own audience.

3. Quote a full program only when you consider that you have made an especially effective one, or when it is of special character, national, historical, etc.; mark †.

4. Print the name of the organ builder on the program with your own, and when you have done so, indicate it by * in front of your own name on your written list.

5. Collect your programs through

Barnes—Finale (Son. 2 op. 37)
Gaul—Adoration
Douglas—Pastorale
Watts—Pastorale A
Hanson—Vermeland

SAMUEL A. BALDWIN

Thayer—Son. 5 Cm Op. 45
Palmgren—Berceuse
Lester—Threnody
Lynarsky—Chanson Plaintive
Liadoff—Prelude Pastorale
Sheppard—Desert Song
Bossi—Hora Mystica Op. 132 No. 4
Thompson—Through the Valley
Mulet—Finale (Tu es Petra)
LUCIEN E. BECKER
Schminke—Mountain Idyl
Brewer—Reverie
Johnston—Evensong

Saint-Saens—Danse Macabre

*EMORY L. GALLUP

Batiste—Offertory Dm
Handel—Largo (Xerxes)
Bach—Fugue D
Mendelssohn—Spring Song
Jongen—Choral E
Grieg—In the Morning
Negro Spiritual—Deep River
Wagner—Pilgrim's Chorus
Dethier—Brook
Wolstenholme—Question. Answer.
Widor—Finale (Son. 4)

FRANKLIN GLYNN

Coleridge-Taylor—
Petite Suite de Concert
Lemmens—Fanfare
Ford—Moto Perpetuo
Wolstenholme—April Song

Hollins—Concert Rondo
 *EDWIN ARTHUR KRAFT
 †Maquaire—Son. 1
 Karg-Elert—Harmonies du Soir
 Bach—Fugue Gm
 Mulet—Toccata F-sm, Thou art the
 Rock.
 Franck—Cantabile
 Jacob—Under the Walnut Tree
 Cole—Rhapsody
 Jarnefelt—Praeludium
 Vienne—Finale (Son. 1)

EDWARD GOULD MEAD

Truette—Grand Choeur (Suite Gm)
 Matthews—Caprice G
 Foote—Nocturne Bm
 Boelmann—Suite Gothique
 Yon—Minuetto antico
 Franck—Pastorale
 Kinder—Festival March

SAMUEL J. RIEGEL

Wagner—Vorspiel zu Parsifal
 Beethoven—Andante (Son. 5)
 de la Tombelle—Echo
 West—Melody C
 Borodin—Au Couvent
 Riegel—Morning Song
 Bossi—Ave Maria
 Renauld—Angelus
 Riegel—Grand Choeur

EARL W. ROLLMAN

Stoughton—Chinese Garden
 Stebbins—Where Dusk Gathers
 Saint-Saens—Nightingale and Rose
 Sturges—Meditation
 Sheldon—Caprice

*HENRY F. SEIBERT

Mauro-Cottone—Christmas Evening
 Stoughton—Pygmies
 Yon—Italian Rhapsody
 Sturges—Caprice
 Jenkins—Dawn
 Yon—Humoresque
 Ravanello—Christus Resurrexit
 Kinder—At Evening
 Boex—Marche Champetre
 Bubeck—Meditation
 Friml—Echoes of Spring

DRIVEN AWAY

By A RECITALIST

THE average layman goes to an organ recital expecting to be educated—and consequently bored. I have a horror of being dry and I would feel terribly uncomfortable if the audience regarded me as an academic player. Players usually interpret the music they see on the page rather than the thought. And here is the great dividing line between academic and artistic interpretation. After all, isn't our chief need the enthusiasm and appreciation of the music-loving public? The organ-loving public merely constitutes the few whom one meets continually at organ recitals. Must we continue to play to them, for them, at them—and ignore the music-loving public that would come, the public we now drive elsewhere for its musical enjoyment?

Organs Under the Microscope

An Application of Constructive Criticism in an
 Effort to Encourage the Much that is Good
 And Eliminate the Little that is Bad

LOS ANGELES, CALIF.
 ST. JOHN'S

DR. ROLAND DIGGLE doesn't want any w in his name but he does want his new Skinner Organ, and Mr. Skinner agrees with Dr. Audsley—we've discovered it at last—in one point. He spells Tremulant "Tremolo." Dr. Diggle was wise enough to use the maximum of his funds for manual registers, borrowing for the Pedals. According to the standard adopted for these columns, the Pedal organ contains 3 registers and 10 borrows, 13 stops. It is perfectly legitimate organ building and gives an excellent Pedal to work with.

The reeds are: the Pedal Trombone family at three pitches; Great Cornopean; Swell Fagotto, Cornopean, Dorno d'Amore, and Vox Humana; Choir Clarinet; Solo English and French Horns and Tuba. The Swell carries one 3-rank Mixture and three 2-rank 8's—Voix Celeste, Flute Celeste, and Unda Maris.

NEW YORK, N. Y.
 CALVARY METHODIST

HILLGREEN, LANE & CO.'S 3-49-2525 organ in Calvary Methodist is one of the recent contributions to musical New York. Mr. Gustav F. Dohring represented the builder in the negotiations and specifications, as well as in the installation of the instrument. There is a 32' Diapason in the Pedal and also a 32' Resultant, in addition to two independent 16's and two 16's borrows; the 16' Trombone caps the Pedal climax.

The Great contains Diapason, Dulciana, Viola da Gamba, Flute and Tromba for its 8' foundation, upon which a superstructure of two 4's and a 2' is built, with two 16's for substructure. The Swell is the richest division, with 15 stops—the superstructure by derivation, the foundation independent and sturdy. A Contra Fagotta at 16' and an Oboe and Vox Humana at 8' make lovely solo voices, while the Cornopean gives sturdiness to the ensemble.

In the Choir there is the 16' Dulciana to begin with—a good choice for 16' tone—and a Quintadena, Flauto Traverso, French Horn, Oboe, Clarinet, Harp, for richness and musical beauty. Wind is supplied by an Orgbello, with generator attached for action current.

PHILADELPHIA, PA.

ST. MARK'S LUTHERAN

DR. JOHN M'E. WARD in drawing the specifications for his new organ of last year endeavored to secure "one of the most refined and beautiful organs in the country," and in building up the specifications the Hall Organ Company had the same aspirations. To begin with, the necessity for expressiveness was recognized and individual chambers provided for each division—only two Great Diapasons are uncontrollable and irresponsible to all appeals from the artistic heart.

The Pedal shows more real pipes than modern Pedals usually do; specifications fail completely in one of the most essential features of organ tone, in that they give no definite idea of relative power. If Nos. 6 and 7 are both mf, they are a waste of money; if No. 8 is ff, it will be useless save in full organ work. But 6 and 7 are not both mf, nor is 8 ff; the builders and Dr. Ward took care of that. We merely point out again that until The American Organist's original scheme for furnishing typewritten specifications with dynamic relativity added, readers will have very little fact to muse upon. Even at that, the reviewer would change one Bourdon to ppp, and the other to a String mf—if he had the money.

The Great is all for church, all back-bone, all foundation. Upon it the rest of the organ can safely rest. The specifier put the whole thing up to the voicer and I'm sorry for him; it's not an easy task to voice such dry material into beautiful liquid tone.

Evidently Dr. Ward is an advocate of the straight and narrow and expensive; the Swell is richly pliable and abundantly plastic; any voice on the Great can be used as an attractive solo against a proper accompaniment taken from this Swell. If Dolce Cornet is ff, it is horrible; if it is pp it is superb for refined solo effects; if it is mf it is best for mass effects: the specifications of today's practise deny us this invaluable data. The three reeds make for great richness of ensemble, and ought to be sufficient to lend their effect to the Great also.

The Choir Organ is a little gem, little but concentrated. Some Choirs rival the Swells—and cost their misguided purchasers heavily. My personal taste would change the Violin Diapason for something more sparkling and bright, I should not require

any serious backbone for such a Choir Organ, backbone isn't needed; the Great and Swell prompt up the Choir.

The Echo makes the most of its limited funds, and the String Ancillary acknowledges at great cost one of the contributions of Mr. George Ashdown Audsley to the art of organ building. This String Ancillary takes

St. Mark's organ out of the common mass and makes it distinctive.

Philadelphia, Pa.: ST. MARK'S LUTHERAN

Builder: HALL ORGAN CO.

Specifications: DR. JOHN M'E. WARD

Voicer: MR. JOSEPH WEST

Scales and Pressures: MR. C. B. FLOYD

VOICES:	P 5.	G 9.	S 13.	C 8.	L 6.	E 3.	N 5.	T 49.
RANKS:	5.	9.	15.	8.	6.	3.	5.	51.
STOPS:	11.	11.	13.	9.	9.	4.	9.	66.
BORROWS:	6.	1.	—.	—.	3.	1.	4.	15.
PIPES:	172.	561.	1011.	538.	462.	207.	329.	3370.

A Mixture may have 3 Ranks, but it is only one Voice; Stops includes both Voices and Borrows (also Percussion).

L indicates Solo, N String, T tutti. Suggestions from readers as to how to improve the printed presentation of organs will be welcomed.

PEDAL: V5. R5. S11. B6. P172.

1. 32' Resultant No. 2, 7.
2. 16' DIAPASON-w-32
3. .. Diapason No. 12 G
4. .. CONTRA BASS-w-32
5. .. GAMBA No. 44 L
6. .. BOURDON ONE-w-32
7. .. BOURDON TWO-w-44
8. 8' CELLO-w-32
9. .. Bourdon No. 7
10. 16' Tuba No. 48 L
11. 8' Tuba No. 48 L
- Wind 4", 5", 10".

GREAT: V9. R9. S11. B1. P561.

12. 16' *DIAPASON-m-73
13. 8' *DIAPASON ONE-m-61
14. .. Diapason Two No. 12
15. .. DIAPASON THREE-m-61
16. .. DULCIANA-m-61
17. .. DOPPELFLOTE-w-61
18. 4' OCTAVE-m-61
19. 2' FLAUTO d'AMORE-wm-61
20. .. FIFTEENTH-m-61
21. 8' TRUMPET-r-61
- A CHIMES-t-21
- Wind 3½", Diapasons 5".
- *Unenclosed

SWELL: V13. R15. S13. B—. P1011.

- Tremulant
22. 16' BOURDON-w-73
23. 8' DIAPASON-m-73
24. .. SALICIONAL-m-73
25. .. VOIX CELESTE-m-61
26. .. AEOLINE-m-73
27. .. STOPPED FLUTE-w-73
28. 4' VIOLINA-m-73
29. .. FLUTE HARMONIQUE-m-73
30. 2' FLAGEOLET-m-61
31. III. DOLCE CORNET-m-183

COUPLERS:

	Pedal	Great	Swell	Choir	Solo-Echo
4'	L	SCL	S	SC	L
8'	GSCLN	SCLN	SN	SCN	LZN
16'		SCL	S	SC	L

32. 8' CORNOPEAN-r-73

33. .. OBOE-r-73

34. .. SAXOPHONE-w-49

Wind 3½".

CHOIR: V8. R8. S9. B—. P538.

35. 8' VIOLIN DIAPASON-m-73

36. .. DOLCE-m-73

37. .. UNDA MARIS-m-61

38. .. MELODIA-w-73

39. 4' FLUTE A CHEMINEE-m-73

40. 2' PICCOLO-m-73

41. 8' CLARINET-r-73

B 8' HARP-B-49

Tremulant

Wind 3½"

PROCESSIONAL DIVISION

42. 8' DIAPASON-m-39

SOLO: V6. R6. S9. B3. P462.

43. 16' Gamba No. 44

44. 8' GAMBA-m-85

45. .. GAMBA CELESTE-m-61

46. .. OPEN FLUTE-w-73

47. 16' Tuba No. 48

48. 8' TUBA-r-97

49. .. ORCHESTRAL OBOE-r-73

50. .. COR ANGLAIS-r-73

51. 4' Tuba No. 48

Tremulant

Wind 5", 10".

ECHO: V3. R3. S4. B1. P207.

52. 8' ORCHESTRAL FLUTE-w-73

53. .. FLUTE CELESTE-w-61

54. .. VOX HUMANA-r-73

C .. Chimes (From A. -G)

Tremulant

Wind 5".

STRING ANCILLARY: V5. R5. S9. B4. P329.

55. 16' Viole d'Orchestre No. 60

56. 8' VIOLA-m-61

57. .. VIOL VIBRATO (Sharp)-m-61

58. .. SALICIONAL-m-61

59. .. SALICIONAL VIBRATO (Flat)-m-61

60. .. VIOL D'ORCHESTRE-m-85

61. 4' Viole d'Orchestre No. 60

62. 2½' Nasard No. 60

63. 2' Fifteenth No. 60

Tremulant

Wind 4", 6".

Z—Echo on Solo off

Combination Pistons (Absolute): 44

P3. G8. S8. C7. L6. T8.

Great and Pedal 2

Swell and Pedal 2

Accessories: Pedal: 5

Crescendos:

Great. Swell. Choir.

Solo-Echo.

Register.

Reversibles:

G-P. L-P.

String to Great.

Full Organ.

Indicators:

Register crescendo

Wind

Full organ

Blower: Orgoblo 7½ h.p.



GREEK THEMES

ALBERT A. STANLEY

THE full title is Greek Themes in Modern Musical Settings, a handsomely bound book of 400 pages, 8 x 11; it is Vol. 15 of the University of Michigan Studies, "Humanistic Series." The complete University series must be a wonderful addition to any cultured man's library, judging from the present volume. "The purpose always to be borne in mind is, so to interpret an art long since inactive that it will live again, to mirror emotion and enforce action now as it did in the days of the great dramatists of Hellas. Such an interpretation in terms of modern life will enforce the dictum, 'All art is one,' and give added weight to Emerson's saying: 'The new in art is always formed from the old.'" After a brief preface we have Part 1, devoted to the full score of Percy Mackaye's "Sappho and Phaon" published in 1907, 67 pages of music beautifully engraved. Part 2 gives the tragedy of Alcestis by Euripides, half a hundred pages of music. Part 3 is devoted to The Iphigenia Among the Taurians also by Euripides, with many illustrations, diagrams for the dances, directions for presentation, etc. etc. etc. Then follow Two Fragments of Ancient Greek Music, the First Pythian Ode of Pindar; and The Dirge of Sicilus; music to Cantica of the Menaechmi; and, finally, 110 pages of the full orchestral score of the symphonic tone-poem Attis. The book is manifestly for the scholar, the program-maker. (Macmillan 1924)

Repertoire and Review

Prepared with Special Consideration to the Requirements of
the Practical Organist in Concert, Church, and Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS

EDWARD SHIPPEN BARNES
SECOND "SYMPHONY"

FIVE movements, thirty-eight pages, dedicated to Mr. Harry Benjamin Jepson and bearing a message kindred to Mr. Jepson's. It is too organistic to be at all times musical, too technical to even hint at a tune, and all together too complicated to be very greatly influenced in its destiny by this or any other review. The themes are fine. In a few cases the Composer is sufficiently the master to proclaim that fact from the printed page; in others he is merely profound; in others, nothing better than the skilled workman. But he is never unbearably verbose—as those are after whom he has consciously or unconsciously patterned his pen; he is never trite, never cheap, never ostensibly pretentious. I do not like it as well as the Number 1; when I know it as well as its predecessor, perhaps I shall, but I fear I shall not. There is not the gigantic command anywhere in Number 2 that makes itself felt in the main movement of Number 1. I might say that Number 2 is for the residence organ and Number 1 for the Cathedral of Rheims.

ALLEGRO opens as shown. It is a rich, a beautiful theme, but of course it is not a melody—and we can thank heaven for that too. This theme's mood and material are developed nicely for the first-theme section, and then our second illustration shows the second theme—still more thematic than musical. Very well; the Composer has been industrious enough to learn how to dispense with musical qualities. He does introduce the quasi-musical in the development section for a phrase here and there—enjoys playing with his themes a little. Twelve pages of fairly difficult music, well written—not common stock, but preferred.

CANTILENE is another of the charming Barnes melody-themes. His Number 1 presented one such; Number 2 about equals it. Only time will determine which is the better. I shall not make our illustration long enough to show the sort of clever musicianship that dictates Mr. Barnes' choice of harmonies, as well as his invention of themes; serious musicians will not consider an investment in this Sonata a loss at any time. The sugary, the commonplace, the lazy are never a part of a Barnes organ sonata.

INTERMEZZO and now what's up? Look this theme over; try it at your piano. I shall wait until I hear Mr.

Farnam play it before I show how little a reviewer really knows. The movement is aimed, if I interpret it correctly, at the odd, the unusual, at the new style of organ playing that expects an organist to be an artist in tone colors, phrasing, and rhythms.

RIHAPSODIE is also shown by theme. It is thematic music, seriously written, for serious listeners; the pedal stalks about by conjunct motion, quite frequently chromatically, up and down, up and down, up and down. I wonder if something couldn't be made of this



pedal. Otherwise the movement does not particularly appeal to me.

FINAL is a toccata; our excerpt shows the third staff; the theme proper begins with the note C—as musicians will readily realize from our quotation. A secondary theme is also shown—largely because the Composer grows dangerously musical instead of musicianly at this point (page 33).

And now what does it all mean? Several conclusions are safe enough. That we have a new Sonata that is abundantly worthy of being studied and played at organists' meetings, and even in public when men of superb interpretive genius and industry are available; that it is scholarly, with finely wrought themes and no melodies; that it is not exceedingly difficult, its Composer having taken no special steps to make it so—for which I thank him, and no doubt others do also; that it is the second great work by an organ composer of great promise, written in the greatest of forms, that of the Sonata; that it is fairly concise and to the point, in comparison with the great French make-believes; that if you're a good sort of professional organist with a big technic and a fairly adequate purse, you'll buy Sonata Number 2 forthwith. (Schirmer 1923, \$2.50 net)

GEORGE A. BURDETT: REVERIE RELIGIEUSE, 7 pages of sterling church atmosphere drawn from the organ. It is easy to play and strictly church music. It opens with a two-measure theme unaccompanied, and immediately the piece is in the midst of church lore. As music it is nothing at all, and doesn't pretend to be; as a religious reverie it is everything, and intends to be. The average congregation will be bored to death, unless they chanced to go to church for spiritual profit, in which case they will be mightily helped by the organist. (Schirmer 1924, 50c)

ROSSETTER G. COLE: HEROIC PIECE, 14 pages of organ music with a programmatic idea behind it, to the exposition of which it sets itself vigorously from the start; the publishers have available the full score for organ and orchestra. It abounds in dissonances, crashing chords, brilliant motives whose purpose is to be brilliant and not musical; there is no doubt that it was conceived along grand lines, and undoubtedly will give a good account of itself if adequately played, but the average auditor will not accept it as very entertaining except on a big program where musicianly values are anticipated rather than musical. The workmanship is worthy, and the piece not very difficult; there is a lovely snatch of melody by way of contrast in the middle. (Schmidt 1925, 75c)

GRIEG: SPRINGTIDE, 4 pages of transcription by G. H. Federlein, easy

to play, and affording the organist something from a composer who may otherwise not be very practically represented. It is reflective rather than joyous, a melody against an accompaniment, the two changing hands every few measures. It is moody sort of music suitable for a quiet prelude, or a beautiful scenic. (Ditson 1923, 60c)

ORLANDO A. MANSFIELD: PHANSIE IN G MINOR, 4 pages of improvisational matter in minor mood that may be useful as a morning postlude after a very solemn service, perhaps in Lent, or in the theater for a very mournful scene; it is easy to play. (Ditson 1923, 60c)

CARL MCKINLEY: LAMENT, 5 pages of modernistic organ music written in genuine organ idiom, the kind of stuff that will put American organ literature on its feet. It can be played on the piano and be partly effective, but it is not glaringly piano-conceived—as so much organ music is. And the Composer this time had an idea that is intelligible to other than the imagination that was father to it. It intends to be poetic, perhaps slightly epic; certainly picturesque and beautiful. I would not take the title too seriously; I like the music too well. Organists with antiquated organs will not do the piece justice, but the modern organ will find itself an effective medium of conveying a thought picture. The piece is not for beginners, though it is easy enough to play; registrational variety, tonal beauty, all the fineness of the modern organ are given full play. It is structurally interesting and musicianly. In church it will be useful for any fine service; on the recital program it merits an important place as a reposeful picture following some lively number—toccata, brilliant fugue or sonata finale; in the theater it can accompany a wonderful, reposeful scenic, or a fine drama in its quiet mood. It is recommended to every professional organist. An illustration is not attempted for the reason that it would require three to do it justice and the reviewer is willing in this case to give a blanket endorsement to his fellow professionals and urge them to buy the piece on his recommendation. (Fischer 1924, 50c)

GEORGE S. SCHULER: THE NIGHT SONG, 5 pages of melody music for the average organist, built upon an attractive melody accompanied simply by chords and pedal bass. It makes rather pretty music, and congregations ought to enjoy it; the organist will find no difficulties to bother him. The middle section adds a little high spiritedness to enliven it, and will not be effective unless the player draws some interesting registration from his organ and mixes a little imagination into the ensemble.



MR. GASTON M. DETHIER

Whose publishers, J. Fischer & Bro., have recently featured his organ works and who will be the subject of further comment in these columns of future issues. Readers are referred to page 390 of our November 1923 issue, to the article by Mr. Sidney C. Duret to Dr. Charles Heinroth's article on page 142 of our April 1919 issue, and to Dr. True's article on page 304 of our June 1918 issue

Organ music dies from stupid players more than from any other one cause—stupid because lazy, or trained by thoughtless teachers to obey rather than to imagine. The poor composer gets the blame. Handel's Largo is about the only piece I know that can survive the stupid player; Largo has been doing it for centuries. This piece is for the practical church organist, as an evening prelude or postlude for either service. (Presser 1922, 50c)

R. M. STULTS: A SUMMER IDYL, 4 pages of easy music, melody, and rhythm, and harmony of the kind most people can enjoy. Its opening melody is its best asset, as the contrasting materials are rather built more for contrast than for interest. It makes a good piece for church use, as prelude or postlude for either service in the summer season. (Presser 1924, 50)

TEN ORIGINAL COMPOSITIONS, 31 pages of organ music published under one cover in the "new fifty-cent series" of the Oliver Ditson Company, all nicely engraved, all practical music, no padding, most of it easy to play, in varied styles. Many of the pieces have already been reviewed in these columns; the index includes Coerne's Beside Still Waters, Diggle's Song of Sunshine, Federlein's Serenade, Franck's Verset, Hollins'

Prelude, Marchot's Prelude, Rogers' Berceuse, Schaecker's Prelude, Steane's Angelus, and Stoughton's Nocturne—ten pieces of practical music for the church organist especially, at five cents per piece. Can you beat it for value? (Ditson 1925, 50c)

TEN TRANSCRIPTIONS, 30 pages of organ transcriptions under one cover in the "new fifty-cent series" of the Oliver Ditson Company. The engraving and printing leave nothing to be desired. The transcribers are Biggs, Eddy, Gaul, Kraft, Mansfield, Nevin, Stanley, and Wilkins; and the pieces are Alden's Sandman, Bartlett's Early Morn, Bizet's Adagietto, Busch's Impromptu, Delibes' Arioso, Grieg's Solvejgs Lied, Henriques' Andante Commodo, Lemont's Lotus Bloom, Pierre's Guardian Angel, and Szalit's Intermezzo. Transcriptions are likely to be more interesting musically than original works, for the usual reason that what is worth publishing in two editions must be better than the one-edition work—though this is not always the case. At any rate, catch a band of aborigines, play all ten pieces for them, don't tell them they are transcriptions, and not one in the whole crowd will guess it. To all auditory intents and purposes it is native organ music—and of attractive melodic, rhythmic, harmonic values. The church organist will find good use for every piece, and the theater organist will find them very frequently useful. Some have appeared on recital programs. (Ditson 1925, 50c)

PEDAL STUDIES

ERNEST H. SHEPPARD

A BOOKLET of 14 pages beginning with simple and easy material intended to give the student interesting melodic motives to work with, hands and feet using about the same degree of energy. There are 24 exercises in all major and minor keys, and each exercise is prefaced by running the scale the full length of the pedal clavier, with pedaling marked according to the Author's preferences. It ought to be a valuable book to the student and teacher. (Presser 1924, 80c)

BACH'S "FORTY-EIGHT"

TO LIVE two centuries is evidence of considerably greater worth than most compositions dare claim. Bach's Forty-Eight Preludes and Fugues for the famous well-tempered clavier need no introduction—though I have a suspicion that they need a closer acquaintance with at least half the profession. It is strange that these masterpieces of educational literature, educational both for finger and brain and also heart, should not form the daily prayer exercise of the organist; it is infinitely more comfortable to play our own pianos in our own

warm homes in winter, and avoid the warm streets in summer, than to practise in frigid churches and walk summer streets. These Forty-Eight give the organist's fingers exactly what they need; in addition they give his brain and his heart a degree of exercise that cannot be equalled by any other works under the sun.

What does the average organist know about Bach—really and truly know? He knows Bach's music and that he had two wives and innumerable children, also perhaps that he once got fired. That's not much. The new Oxford University Press edition presents four books; two of music, and two of text, 250 pages of music, 80 pages of illustrated descriptive text by masters of the history of Bach. Five dollars for the masterpiece of the world. We must not forget that some know these Forty-Eight so well that they know the organ works not at all, and therefore consider them the greatest thing in the key-board world.

Here is a wealth of ideal practise material for the coming summer, material that ought to rouse the enthusiasm and touch the heart of every organist. Can we name any other composer of any age the rival of Bach? If we try it, we know not whereof we speak. Some of his works, a few of them, exhibit rhythmic vitality the equal of the jazz of today; others the rich melodic soul of the New World Largo; innumerable others the gigantic contrapuntal structure that has never yet been surpassed within the bounds of music. Truly it is little wonder that we of the organ profession run wild and give our public infinitely more than they can possibly enjoy of Bach. These four books, the complete set for the pianoforte, are urgently recommended to every organist and pianist the world over. (Oxford University Press 1924, \$5.00 for the complete set in paper cover)

TECHNIQUE AND ART OF ORGAN PLAYING

CLARENCE DICKINSON

A COMPLETE instruction book, beginning with a few remarks about the character of the organ, and ending with the playing of some pieces of considerable difficulty, all carefully edited. 54 pages of instruction by text, 203 pages of instruction by music. Attack and release are the first subjects, then legato, thumb glissando, staccato, etc.; pedal technique, part-playing, hymn-playing, changing manuals, repeated chords, adapting piano scores to the organ, etc., etc. All the usual subjects are discussed in the first section, and some that are unusual, but every item is dealt with in the usual Dickinsonian thoroughness and fluency. Dr. Dickinson goes a step further in his treatise and modernizes organ playing to

DETHIER THEMES:

ALLEGRO GIOCO



BARCAROLE



THE BROOK



INTERMEZZO



MINUET



NOCTURNE



PENSE PRINTANIERE



SCHERZO



a goodly but conservative degree; his aim is to produce live, pulsating, vital organ playing; the old order is not good enough and he has the courage to point out a better, without taking the trouble to condemn the dying old. He does not try to upset tradition; he merely sets the precedent, creates a new tradition of his own, and the new and better order displaces the former.

The second part begins with detached notes for attack and release, with fingering carefully marked, but other directions reduced to the extreme limit. Carefully graded work is given right through till we reach some of the masterpieces of organ literature, which are carefully edited but given without special comment.

Dr. George W. Andrews says he "has never seen any work on organ playing of equal value", Mr. Palmer Christian says it "far outclasses any other organ book", Mr. Harry Benjamin Jepson says "it is all one could ask for as an adequate guide for students who are trying to work without a teacher" and "a most useful work for all students...even though they may be studying under excellent tutelage." Mr. Albert Riemenschneider calls it "the most complete and satisfactory" — and we need say nothing more, excepting to add that Mrs. Dickinson, Dr. Dickinson's invaluable collaborator in all his innumerable good works, is joint author of the book, and to her must be given the credit for the fineness of arrangement and the perfection of detail which prevails in the work. (Gray 1922, \$5.00 paper, \$6.00 cloth)

DOES IT PAY?

By A PUBLISHER

DOES it pay to publish good organ music? I am afraid an efficiency man would feel inclined to doubt the sanity of many of the standard music publishers, possessing ideals and carrying them out. (Does this perhaps also hold good for publishers of periodicals devoted to music?) It certainly proves a slow way of getting rich, yet I see in this slow method of building up, the only possible solution of accomplishing anything of a lasting nature. Were we not to accept from certain composers a goodly number of their more serious works we could never expect to receive from such sources compositions possessing commercial value. It might prove of interest to know that several "high brow" publications published by our house do not make so bad a showing as some people might feel inclined to believe they do. It is not necessary to spend big sums of money on advertising them for the sales after all could not be increased very much and therefore the returns coming from the investments are not so poor, provided naturally the steady and somewhat limited annual sale just continues.

AMERICAN CONSERVATORY GROWS

THEATER DEPARTMENT UNDER VAN
DUSEN COMPELLED TO ADD TWO OR-
GANS TO TEACHING AND PRACTISE
EQUIPMENT

THE School of Theater Organ playing
of the American Conservatory, under
the direction of Frank Van Dusen,
has again been obliged to enlarge its

A unique feature of the school is
the Conservatory's Little Model Thea-
ter. This "little theater" is complete
in every detail—small stage, drop cur-
tain, projecting machine, orchestra pit
and a Kimball of modern theater type
with registration to meet the demands
before the screen. In this little thea-
ter pupils are given advantage of
practise before the screen and are

Pilcher family, to the new organiza-
tion was deemed advisable because of
continuous expansion.

R. E. Pilcher is chairman of the
board of directors; W. E. Pilcher,
president and general manager; Paul
B. Pilcher, vice president; W. E.
Pilcher, Jr., secretary; and Gerard W.
Pilcher, treasurer.

Henry Pilcher, founder of the pres-



TEXANS HOLDING A CONVENTION IN DALLAS

And prove that they give THE AMERICAN ORGANIST a front-row position. Besides thanking our loyal reader and her and our many Texas friends we uphold the Texas branch of the organ profession as a model well worth following. There is the Bach Club whose entrance requirement is the playing of Bach selections—doing which intelligently and artistically is perhaps the organist's most severe test. There is the Texas Guild's seasonal Program Book with unique programmatic ideas. There is the spirit of progress which impels the members of the profession to get together for that invaluable interchange of ideas. Let us keep an eye on Texas

capacity. Two new Kimballs have
been installed and will be ready for
use June 1st. One of the organs is a
large and complete unit with Double
Touch, traps and all of the accessories
necessary to a modern Unit Organ of
fifty-nine stops. This organ is to be
used for teaching and practise. The
other organ is two-manual of twenty-
two stops to be used for practise.

The growth of the Department of
Theater Organ has been quite phenom-
enal. The School has an unusually
large enrollment of students this
season including many excellent or-
ganists now playing in the Chicago
theaters and pupils from all sections
of the country. Although only estab-
lished four years ago, this department
has now scores of former students
filling excellent positions in leading
theaters throughout the country. The
theater school maintains a faculty of
five instructors and announces the en-
gagement of Paul Esterly for the
faculty who will begin teaching June
1st. Mr. Esterly comes to Chicago
from Reading, Pennsylvania, where he
has been engaged as organist at the
Capitol Theater and the First United
Evangelical Lutheran Church.

coached in the art of picture playing
by teachers who are experienced and
who hold positions in leading Chicago
theaters.

The School is largely the result of
the vision and careful supervision of
Frank Van Dusen who saw the great
possibility of building a department
which could develop organists of the
character demanded in the best thea-
ters—those who could play the classics
as well as jazz, and who could be
prepared to keep a little in advance of
the demands in such a rapidly develop-
ing art.

—CONTRIB.

PILCHER INCORPORATED

AFTER A CENTURY OF ORGAN BUILD-
ING THE FAMILY OF NOTED BUILDERS
INCORPORATES WITH \$500,000. CAPITAL
ON the 105th anniversary of Henry
Pilcher's Sons, organ builders of
Louisville, Ky., that organization was
incorporated with a capital stock of
\$500,000. The Company continues
under the same control and manage-
ment as formerly. The change from a
close partnership, which had existed
through three generations of the

ent firm, began his career as an organ
builder in England in 1820 and in
1832 established a factory in Chicago,
Ill. His son, Henry Pilcher 2nd, be-
gan his business career associated with
his father in Chicago in 1856. The
firm continued to operate in that city
until the disastrous fire in 1871 when
the plant was destroyed. During the
reorganization, friends of the Pilcher
family induced them to remove to
Louisville and the present plant was
established there in 1874. Robert E.
Pilcher and William E. Pilcher, sons
of Henry Pilcher 2nd, succeeded their
father and held the firm in partner-
ship until the present incorporation.

A list of a few prominent installa-
tions follow: Representative M. E.,
Washington, D. C.; St. Paul's Episco-
pal, Louisville, Ky.; Methodist Tem-
ple, Louisville, Ky.; Broadway Bap-
tist, Louisville, Ky.; First English
Lutheran, Louisville, Ky.; Second
Presbyterian, Louisville, Ky.; Rialto
Theater, Louisville, Ky.; First Pres-
byterian, Atlanta, Ga.; First Church
of Christ, Scientist, Atlanta, Ga.;
First Baptist, Jacksonville, Fla.; First
Baptist, Shreveport, La.; Scottish Rite
Cathedral, Shreveport, La.; St. Mat-

thew's Episcopal Cathedral, Dallas, Texas; St. Mary's R.C. Cathedral, Galveston, Texas; St. Andrew's R.C. Cathedral, Grand Rapids, Mich.; Fourth Church of Christ Scientist, Oakland, Cal.; St. James' Episcopal, South Pasadena, Cal.; First Church of Christ Scientist, Santa Anna, Cal.; Bellevue Baptist, Memphis, Tenn.; Immanuel Baptist, Salt Lake City, Utah.

The Company has branch offices in Atlanta, Chicago, Houston, Dallas, Los Angeles, Memphis and Orlando, Fla.

A most creditable endorsement of the firm is the great number of important instruments of their make that have been chosen by those who know them best, namely the people of their home town, Louisville, Ky.

MR. CHARLES M. COURBOIN A CANADIAN IMPRESSION

WITH the joint services of Mr. Charles M. Courboin and the 3-m and Echo Casavant in St. Matthew's, the people of Halifax enjoyed a splendid recital. The first selection was Bach's PASSACAGLIA. Mr. Courboin's second number, ARIA by Lotti, was a rare delight. The melody was played on Echo Vox first, then on the Vox of the Swell. The effect of the melody being played first at one end of the church and then at the other, was novel and pleasing.

ALLEGRETTO by De Boeck was announced on the Chimes; then came a melody on the Flutes and Piccolo of the different organs. The melody raced right along carrying the audience with it, like a small boat on a fast moving stream. Mr. Courboin used a beautiful String combination in the middle section that was very pleasing.

Franck's CHORALE IN A MINOR was played gloriously. The volume of tone at the climax was astonishing. And at no time can it be said that the organ was screaming. The splendid Diapasons were heard to advantage.

Debussy's AFTERNOON OF A FAUN pleased immensely, a great favorite played in a truly orchestral style. I have never heard such delightful contrasts of registration as used in this number.

Yon's L'ORGANO PRIMATIVO was a happy choice and proved a foil to the heavier numbers. MARCHE HEROIQUE by Saint-Saens was played magnificently. The martial spirit of the composition was maintained throughout. In the Trio one could hear at times the bugle call played very softly, like a benediction over the grave of the warrior. The accompaniment at all times was crisp and staccato. The tempo was quickened towards the end, working up to a stirring climax.—WM. ROCHE, JR.

Birmingham Silhouettes

The Profession is Cordially Invited to Take Advantage of the Opportunity our Special Representatives Afford to Use the Press to Stimulate Local Professional Activities for the Good of All the Profession.

By **GEORGE LEE HAMRICK**

Official Representative



THE spacious Temple Theater has reopened under the management of the Loew Circuit, with Joseph Stoves retained at the large organ. This was gratifying to the local musical fraternity as well as his personal friends.

Mr. Stoves graduated from Vanderbilt University, class of 1922, degree of B. A. After playing in the Nashville Vendome and Knickerbocker Theaters, he spent a year in Berlin and Leipzig, returning to assume the post with the Temple Theater.

His debut was made with the Liszt Prelude and Fugue on B-A-C-H, but his weekly solos since have been confined to the lighter classics. English literature and sociology—hobbies of school years—still manifest themselves, when he isn't dreaming or playing Bach and Reger!

Mr. Stoves hasn't determined whether he will remain in the theater or continue his studies for the concert field. In the theater he is a musician's musician—and is adept at improvisation—but as yet has not acquired the typical theater style.

Memorial Day was fittingly observed at the First Methodist. Mr. Earl

Stapleton and his large chorus rendered the music.

Mr. Ferdinand Dunkley was the guest organist at the State Oratorical Contest held at the First Baptist. His numbers included Hollin's CONCERT OVERTURE.

Miss Nelson Thomas appeared in recital at the East Lake Methodist under auspices of the Music Club.

Dr. Minor C. Baldwin passed through from recitals in Texas and Oklahoma, stopping at Talladega long enough to "recite" at the First Methodist Church.

The Athens College Alumnae Association has purchased the organ formerly in the Methodist Church, Athens, Ala., and will install it in the College Music Hall.

Mr. Walter R. Heasty has arrived from Chattanooga, to take up the duties of Musical Director and Religious Education for the new Sixth Avenue Presbyterian.

Mr. Grady Hollingsworth from Selma, was a recent visitor.

Mrs. Lamar Smith has left for New York to coach with Mr. Petro Yon.

Boston News Items

The Profession has Outgrown Localism—It has Matured to Nationalism. Our Special Representatives Meet the Need of the National Profession by Establishing Publication Headquarters in Many Cities.

By **HAROLD F. SCHWAB**

Official Representative



THE four-manual Skinner in Jordan Hall has been well featured in the various public concerts of the New England Conservatory of Music this season.

On the afternoon of Dec. 18th a recital by students of organ and voice was presented. Thomas Lander played organ accompaniments to several songs. The organ solo numbers were:

Bach—Toccata and Fugue Dm

Helen Walburn

Dunham—Finale (Sonata Fm)

Edward Batson

Widor — Andante from the Sonata Gothique.

Marion Graham

Widor — Salve Regina from the

Second Sonata

Albert Gringas

The program of Jan. 30th included two organ numbers, Salome's SONATA in C minor, first movement, played by Eleanor Knight, and the Franck FINALE in B flat played by Lawrence Capon.

On March 6th Harold Clark of the Church of the Messiah, played the first movement of Rheinberger's D minor SONATA, and Ralph Moore the ADAGIO and TOCCATA from Widor's fourth Sonata.

The concert of the evening of March 27th opened with the Bach PRELUDE AND FUGUE in C minor played by Rowland Halfpenny, and Helen Han-

sen brought it to a dignified climax with the MARCH FUNEBRE AND CHANT SERAPHIQUE.

On February 25th Mademoiselle Nadia Boulanger presented a recital with explanatory comments interspersed between the numbers. There was a fine audience of students and others and her fine playing and charming personality were thoroughly appreciated and won for her general admiration.

The concert by the Conservatory Chorus and Orchestra on the evening of March 20th was opened by the Cesar Franck CHORALE in B minor arranged for organ and orchestra by Wallace Goodrich, Margaret Macy playing the organ part, Mr. Goodrich conducting.

Representatives of the Faculty of the Conservatory presented a concert on March 13th. The only organ number closed the program and was the Franck CHORALE in A minor, played by Wallace Goodrich, Dean of the Faculty.

One of the former graduates of the Conservatory, Van Denman Thompson, Class of '09, at present organist of DePauw University, played a brilliant recital. Several numbers by American Composers appeared on the program, a very hopeful sign.

The Sinfonia Fraternity and Mu Phi Epsilon Sorority presented an All-American Concert on the evening of May 2nd. The organ featured three times on the program. Thomas Lander played Dunham's FANTASIA AND FUGUE in D minor, which was written for the dedication of the first organ in Jordan Hall many years ago. It still remains as one of the best of Mr. Dunham's many noble organ works, which are only coming to be appreciated for the real value that lies behind their sometimes rather serious exterior. Mr. Dunham conducted a descriptive number, EVENING IN VENICE, for organ, harp, strings, and tympani, Eleanor Knight playing the organ part. The ovation that succeeded the performance was eloquent evidence that the music did adequately describe the beautiful mood in the composer's mind. The closing group of the program, played by your Correspondent, included Barnes' ESQUISSE, Chadwick's PASTORALE from the Suite in Variation Form, and the FINALE from the Suite in E minor for organ and piano-forte by Ernest Douglas.

Mr. Truette at the Elliot Church, Newton, has been active this year. He would hardly be Mr. Truette if he were not busy. A vesper service on Jan. 25th was the occasion of the presentation of Rossini's "STABAT MATER", and Gaul's "HOLY CITY" was given on the afternoon of Feb. 22nd. There have been many other occasions worthy of note and Mr. Truette's work is much appreciated by the parish and visitors to the church.

ette's work is much appreciated by the parish and visitors to the church.

The Truette Organists' Club was entertained at the home of the first cause of the organization on Feb. 26th. This was the fourth and culminating meeting of the season. The short program was presented by Mr. and Mrs. Truette, he playing Guilman's SEVENTH SONATA and a group of miscellaneous numbers, and they uniting in Guilman's SYMPHONIC CANTATA, "ARIANE", for organ and piano. It is unnecessary to add any comments upon the enjoyment of the occasion, the attendance, etc.

Among the interesting services heard at the Church of the South Congregational Society, Wm. E. Zeuch, organist, was the one on Washington's Birthday. Two works by George W. Chadwick were sung, "Land of Our Hearts," and the "Columbian Ode." The accompaniment was furnished by a brass choir and timpani in addition to the organ. The postludial organ recital was omitted that day, but the usual after service visitors arrived in time to hear the second cantata.

Through the courtesy of Mr. Edwin Farnham Green, Wellesley students and visitors enjoyed a series of five recitals in the chapel. Dr. MacDougall secured the following organists for the series; March 5th, Edward Shippen Barnes; March 12th, Raymond Robinson; March 26th, Edith Lang; April 9th, Your Correspondent; April 16th, Harold Gleason. The chapel is a beautiful one and the lights are arranged during the music to add to the illusion of distance. All such things add to the enjoyment of the listener, and the management does well to provide them.

The New England Chapter of the A. G. O. under the leadership of John Herman Loud, Dean, has been very active this year. Several social events of various characters were enjoyed, a banquet, one evening in the Estey Studio, and two at the rooms of the Harvard Musical Association. Three public services are recorded and one has occurred since the annual meeting held May 12th.

This last service of each season is held at Christ Church, Fitchburg, where Herbert C. Peabody is organist and choirmaster. The Boston visitors were royally entertained and the trip was a real pleasure in every way. The Boston men playing the organ numbers this time (May 13th) were Wm. B. Burbank, John Hermann Loud, and Albert Snow.

There have been four public recitals, one by Wm. E. Zeuch, already mentioned in these pages; Mr. Loud played at the First Church on Feb. 16th, Harold Gleason at the South Congregational Church on March 10th, and Fredrick Jounson at the Harvard

Club on the afternoon of April 26th.

The annual meeting on May 12th was first given over to reports from the various officers. The Dean presented a summary of the Chapter's public activities of the season which met with deserved approval. The secretary's report was given largely to a criticism of the method practised of muzzling honest and constructive comments upon public performances when such reports have been sent in to various periodicals which apparently purpose to disseminate news and valuable information, but in effect merely attempt to "keep in good" with the various public performers whose work is thus reported and whose subscriptions and advertisements are thereby given a higher rating than the cause of real artistic progress.* Critical writings so doctored make pretty frothy reading. The Treasurer reported a substantial balance in the bank and the election that followed resulted in a unanimous reinstatement of the present officers for another term.

Mrs. Antoinette Hall Whytock has just returned from a lengthy sojourn in Florida and presented an interesting account of her travels. Like the Secretary of the Chapter she believes in telling the truth and the Land of Sunshine did not appear entirely glorious in her story. But everyone was glad to hear an honest opinion and was very willing to continue to enjoy life in New England, at least for the present.

Mr. Raymond Robinson of King's Chapel has led a busy life this season. His Monday noon recitals of a high character were broadcasted and he has played many other programs in neighboring cities. His Jordan Hall recital May 8th was brilliant and satisfying. His programs are quite markedly French this season but he hopes in the coming one to delve into other fields to a wider extent.

The King's Chapel Choir is a man's chorus established a few years ago by Dr. Davidson of Harvard. And under

(*This sentence by our Representative is loaded with dynamite, and though our Representative undoubtedly knows who loaded it and at whom it was pointed, we do not know; and therefore we take the blame. To begin with, we ask for more light. Having thus charged the organ world's trio of editors with perfidy, let our accusers kindly state, privately by correspondence with us, if not publicly in our columns, the exact cases at hand. Personally I have blue-penciled ten times as much in favor of non-advertisers as I have in favor of advertisers; in all cases, justice and fair-play were the ruling considerations. Putting a criticism in print is not a thing easily to be undertaken. We beg for light.—THE EDITORS)

Mr. Robinson's leadership the organization has done some fine work. During the week before Easter in conjunction with the choir of First Church and the boys from Emmanuel Church, two performances of the Bach "St. Matthew Passion" were given, the Wednesday evening performance being given in King's Chapel, and the one on Friday evening at First Church. Mr. John P. Marshall of First Church directed and Mr. Robinson played the organ.

King's Chapel Choir has sung at musical services in various other churches of the vicinity, two of these occasions being March 22nd at the First Parish Church, Lexington, and April 3rd at the First Parish Church West Roxbury.

One of the four carillons now to be found in this country is the prized possession of Phillip's Academy, Andover, Mass. And a Sunday afternoon visit to Andover is worth the time of any man who is interested to see life and culture in the making. Here in a clean, live, small town is an institution making manhood in the healthiest possible manner. There are spacious grounds and beautiful, but not too luxurious, buildings. Music plays its part in weaving together the finer things of life, and Mr. Pfatteicher, the Academy organist and carrilloner, is a man with the highest ideals of his art, whose musical influence in the community as well as in the school is a strong one. A Sunday afternoon chapel service is moving, to say the least. One cannot explain it satisfactorily having seen, nor understand not having seen. In the gothic chapel, with its three-manual Hutchings organ, its leaders of men, teeming with young life, there is much to experience in a religious sense that makes many of our fine churches with their expensive services seem cold and useless. Many of us church organists need to visit such a place to find the soul of the music we profess to love. And shortly after the service Mr. Pfatteicher plays the carrillon. It's great to see his enthusiasm. And the music does reach people, whether they be studying, whiling away the time in frivolities, or just enjoying living, as one can do in such a beautiful New England Village.

Boston's Music Week Celebration was materially furthered by the activities of Boston's organists. It is impossible to give everyone the credit due them for assisting in this enterprise. Beside special music in the church services, John Hermann Loud and Frederick Johnson played recitals, many choirs and their directors co-operated in a massed choir festival in Symphony Hall the afternoon of May 10th. Thompson Stone, working against the ridiculously unnecessary obstacles that so seldom fail to beset

such a project, produces results most pleasing in the ensemble chorus work. Mr. Burbank played the organ accompaniment. Of the individual choir work, that of the Temple Israel Choir under Henry Gideon, and of the King's Chapel Men's Chorus under Raymond Robinson, stood out with marked prominence. The Hebrew music was intense and was sung in a fashion that brought out its wandering oriental style to perfection, while the Men's Chorus presented one Palestrina number and one from the Russian School. The work of the latter showed fineness and true religious feeling; sentimentality or show could not have made any impression in these numbers. They received a fine ovation. The public does recognize the real thing unflinching.

Boulder and Denver

By **FREDERICK J. BARTLETT**
Special Representative

MUSIC WEEK has come and gone again in this district. It was by far the best musical effort that has been arranged here for many years. Denver especially did great good, and credit is due in abundant measure to Mr. John C. Kendall, Public Supervisor of Music, for the splendid results achieved. Of course there were scores of others who worked hard also to help.

The organ played a prominent part in the festivities, both at Boulder and Denver. The City Organ, Denver, was played each day, and the big Austin organ at Colorado University, Boulder, was also heard throughout the week. As a grand finale, four thousand school children presented a program of children's songs in the big Municipal Auditorium at Denver; they were directed by John C. Kendall and accompanied by Clarence Reynolds at the organ. I am no carping critic as to what constitutes good and bad music. When asked this question, I often think of the Irishman who was asked to define good and bad whiskey: Pat remarked that there wasn't any bad whiskey, only that some brands were better than others. But if music, both instrumental and vocal, has an uplifting influence—(and I think we all agree it has) then the Denver and Boulder district must be a better place in which to live as a result of last week's effort.

To the effete highbrow I have this to say: If he could have heard those four thousand children sing those old melodies that our mothers sang years ago, I'll guarantee it would have put a lump in his throat as big as an egg—and he probably would have gone home with a changed idea as to what

brand of music the public likes, and are willing to pay for. There is no jazz about such old songs as "Annie Laurie," "Sweet and Low," and a score of others, but there are a comforting lot of reflections and memories wrapped up in each of them. I get inspiration from hearing Bach, Franck, Beethoven. My wife, on the other hand, would much prefer to hear Schuman-Heink sing Annie Laurie or Mother O' Mine. It takes all kinds of people to make a world.

I must not forget to remark on the opening of our new organ here at the Isis Theater, Boulder. Rudolf Wurlitzer Co. are to be congratulated on the instrument they gave us, and credit is due Mr. Fred Perkins and Mr. Leonard Roberts who installed the organ.

Chicago

By **LESTER W. GROOM**
Official Representative

THE Diocesan Choir Association of Chicago was formed thirty-six years ago for the furtherance of good church singing, fraternal relations between choirs, and encouragement of small organizations to accomplish great things. More than all these purposes was the intention to "come together at certain times to give corporate expression to the worship of God," and this purpose was again brought to realization on the 14th of May, when the choirs of eight Episcopal Churches joined forces at St. James for a festival Evensong, under the direction of John W. Norton. Over three hundred boys and men sang Cruickshank's "Evening Service" in G, George C. Martin's "Hail Gladdening Light" and other works, with perfect attack, strong, firm tone, and forceful pronunciation, especially beautiful in the wonderful words of the "Candlelight Hymn." The Rev. J. H. Hopkins of the Church of the Redeemer spoke of the perfection of music; how six different parts entered into the composition of the art: Melody, Harmony, Rhythm, Color, Volume, and Pace; how useless music was if through carelessness, sloth, or ignorance, any one of these parts was neglected. He also reminded the congregation that as the choir studied and perfected its part of the service, so should the congregation study and learn its hymns and chants until they could sing in perfect confidence and with strong, firm tone. A copy of his discourse would be of great value to many a choirmaster who feels the need of improvement in choir work and congregational participation.

A concert given by pupils of

Rossetter Cole's class in composition reveals the fact that the composer of "Rock of Liberty" is just as energetically faithful in giving to others as he is in creating for others the beautiful harmonies and themes of modern music for which he is known so well to a world of music-lovers, and that his efforts are accomplishing a great deal in the progress of American music and musicians. The program contained works for organ, piano, violin, voice, and saxophone, the latter

by a man who has written an instruction book for that instrument and has found many beauties in the Sax which the jazz artists have never known. Although so sincere an artist as Mr. Cole does not impress one as ever being overcome with pride, he may well be proud of pupils' work such as this, since it is indicative of great things to come. Some of the compositions were given descriptive names, such as Snow Flurries, Icicles, Dust, Exhilaration, Moon Fairies, etc.

that can fill any job he undertakes, and who is not a musician because he cannot be anything else, but who is a genuine leader of men and not afraid of the devil himself, be he pastor, priest, rabbi, or myth. The half of my kingdom for a dozen such as he.—T.S.B.)

London and Elsewhere

By **ORLANDO A. MANSFIELD,**
Mus. Doc.

Special Representative

PERHAPS the most frequent request made by my American friends is that they may be "put wise" as to conditions on the other side of the Atlantic. In this column I can only speak of such conditions as obtain in the organ playing and choral centres and communities; and these I regret to say, are, just at present, anything but satisfactory. The heavy taxation—consequent upon England's resolve to pay her war debts to the uttermost farthing, irrespective of her delaying and defaulting debtors—has resulted in the comparative crippling of private enterprise; while the general depression in trade and exports, largely due to the reluctance of the working classes to put the whole of their energies into the task of production, has made money scarce, and caused the middle classes, the great supporters of music in England, to reduce or refuse all expenditure on matters educational or artistic.

The churches too, especially the unendowed Free Churches, have sadly suffered from a falling off in their voluntary contributions. Consequently, church organ salaries, which soared slightly after the war, have now come down to earth again like a sinking balloon. At the best of times organ salaries here are but a third of the American figure, as the cost of living in Great Britain, thanks to Free Trade, is generally about one third or one half of that which obtains in the United States.

Organs in cinemas are somewhat rare in England, orchestras being preferred, which is fortunate just at present, as giving employment to a larger number of musicians.

The serious condition of trade has affected not only private teaching but public performance. Concerts seldom pay expenses, and most of the financially remunerative organ recitals have been reduced in number or suspended for another season. The church choirs are also suffering from the general depression; and in many cases the depletion of male voices due to the war has never been adequately adjusted. The larger choral and orchestral organizations, however,

Detroit Events

The World is Divided into Two Halves of Equal Importance: the First is Thought, the Second is Action; Both the Thought and Action of the Organ World are Worthy of Record. Contribute your Share.

By **ABRAM RAY TYLER**

Official Representative

THE making of a Bishop out of Detroit's famous "Radio Rector," Warren Lincoln Rogers, has been the big item in Detroit's Church world, aside from the Easter millinery, musical as well as other. And it has kept our genial friend Francis A. Mackay on the jump. But it's place in these columns is due to the fact that (ex-dean, now Bishop) Roger's interest in the A.G.O. as in his co-laborer Mackay, led to his seeing that representatives of the Guild, six of them, had an honored place in the very gorgeous procession that filed up the aisles of the Cathedral on April 30th. The occasion was marked by "Mack's" original contributions also, he having written a very simple, beautiful, dignified setting of the Kyrie-Gloria Tibia-Sanctus and closing prayer-hymn (to text by one of the Cathedral clergy, Raymond E. Flynn) which the great choir did con amore. It was a memorable occasion, and the musicians of Detroit churches will lose a good friend when Doctor Rogers goes on his triumphant way to Ohio.

The Easter music as aforesaid was fine (as was the Passover Music in the Synagogues of Detroit) and the organists are tired.

Now, ye scribes of other bergs, I have a bit of advice for you. Do as I did, fare forth to ye big village of Mannahatta, and get next to our chief, Buhrman (he's so darned modest I know he won't print this). I spent an afternoon in his company, and am determined that he shall have my best. His ideals are high boys, yes, and girls, and we must see to it that he is encouraged to do some of the fine things he has in the back of his head for the organ fraternity. It takes courage to put ideals across against business cares, but he has that dreamy look, when he talks, that means the desire

to do big things for the sake of somebody else, and every one that knows him, will, the more, enjoy his clever, pungent, brave writing. This is my alibi for brevity, were one needed, this month, but I expect you to profit by it in the months to come. (I expect the editor to tell you that I don't look a bit like "the old man of the sea-picture" that defaces my pages of T.A.O.)

(Intrusion: Mr. Tyler is saying things that any modest editor would blue-pencil, in fact any self-respecting editor ought to blue-pencil them. However I'm enjoying his loyal support so thoroughly that his remarks are being passed on to these columns while I do my blushing secretly. The greatest asset of THE AMERICAN ORGANIST is the character of the men it has gathered to its staff. Think over the names of the men and women who are emphatically and definitely connected with its making and the reader will realize that nowhere else in the world of music journalism is there a magazine like it. Work to do? Big work? Only he knows the extent of it who has himself joined the ranks, gotten away from his personal problems, and has looked out through editorial pages to the big world beyond. That's what has made Bro. Tyler so enthusiastic. It isn't at all that he likes me so well, nor that he even approves of me so thoroughly; it's merely that he approves of the job so thoroughly and likes the prospect of seeing this great work grow, grow, grow. And for that noble cause I ignobly refrain from the blue-pencil. And I won't even omit his picture from his page to please him. Study the picture. Do you know the man? There is no lace and fluff and powder and perfume in that picture; it's a man's picture, the kind of a man



are holding their own, the pinch being felt for the most part by the smaller bodies. But there is hope abroad, and with the revival of trade, expected in the coming season, it is anticipated that matters musical will once more return to the normal, a consummation most devoutly to be desired.

THE decision of the Dean and Chapter of St. Paul's Cathedral, London, to close the dome and choir on account of threatened legal action based upon the assumed insecurity of certain portions of the fabric, has caused consternation in most musical circles. The services are still maintained, but in "a very much subdued manner," and without the aid of Father Willis'

unrivalled instrument. Those of my readers who remember the palmy days of Sir John Stainer and Sir George Martin will deplore the present *impasse*. How long the silence will obtain it is impossible to say. The wildest rumours are afloat. Huge sums of money have been raised for rebuilding and repairs, but there are the most divergent ideas as to how or to what extent the money should be applied or used. Meantime, as is usual in such cases, music is the first and worst sufferer. Provision, more or less adequate, is made for preaching. But for music, the only universal and eternal of the arts, there is too often "no room in the inn".

Los Angeles Notes

The Representatives of The American Organist are Professional Organists, not Paid Correspondents; Their Interests are Professional, not Commercial. Help Them Put Your City on the Organist's Map.

By ROY L. MEDCALFE

Official Representative



APPROXIMATELY four hundred thousand persons attended the fifteen or more great sunrise services in Los Angeles and vicinity Easter morning. Southern California's best music talent in solos, choruses, and instrumental organizations, contributed largely to the observance. Perhaps the most notable of these meetings was at the Hollywood Bowl where it was estimated fifty thousand people gathered to celebrate the Resurrection anniversary. The program included Conrad Nagel who read "God of the Open Air," Alice Gentile in Handel's "Hallelujah," Rossini's "Inflammatus" from "Stabat Mater," the Hollywood Children's Chorus, the St. Paul's Cathedral Male quartet, the Hollywood Community Orchestra, and the Bullock Chorus. An enjoyable feature of the services at the Coliseum was the organ recital just before dawn, played on the Aeolian organ by Dr. Ray Hastings and broadcasted by KFI. Such inspiring occasions encourage the demand for more outdoor organs in Southern California's many open air meeting places.

C. Albert Tufts, Ray Hastings, and Chas. O'Haver were among the guest organists heard in lenten recitals on the 4m Skinner-Harris organ at St. Paul's Cathedral. Mr. Dudley Warner Fitch is the organist and choirmaster.

Allen Revill, organist of the Congregational Church of Santa Ana, directed his choir in Bartlett's cantata "From Death to Life" Easter Sunday evening.

Walter F. Skeele is now playing at the recently completed Ninth Church of Christ Scientist in Los Angeles.

Mr. Skeele is among California's most prominent musicians. He was for many years organist at the First Congregational Church.

N. L. Ridderhof has been appointed organist at the Pasadena Westminster Presbyterian Church.

Organists and their assistants all over the West Coast-Langley theater circuit gave a pleasant surprise to Otto Brown, chief of organ maintenance for these theaters, Easter Monday night. On an elaborately set stage forty organists and managers gathered for the event at the Raymond Theater at the close of the last performance. The event sponsored by Katherine Flynn, organist of the Florence Theater, and your Correspondent of the Raymond, was a complete surprise for Mr. Brown. In appreciation of his co-operation with them the organists presented Mr. Brown a magnificent watch. Dancing and a general good time was enjoyed until daybreak.

Duncan S. Merwin, organist of the Lincoln Avenue M. E., Pasadena, featured several Roland Diggle compositions in his recent recital on the Spencer Organ at the Throop Memorial Church.

Arthur Shaw, prominent Los Angeles theater and concert organist now plays three daily concerts on the Wurlitzer installed in the new cafe on Hill St. Organists are hoping other cafe owners will adopt the idea, thus opening a new field for organ work.

Marr & Colton have installed a large organ in the magnificent new theater in Fullerton.

Julius K. Johnson, of the Forum, has been vacationing with his family at Catalina.

C. Albert Tufts, Second Church of Christ Scientist, was recently heard in piano recital at the Ebell Club House; Maud Darling Weaver, contralto, contributed the vocal part of the satisfying program.

Dr. Humphrey J. Stewart of San Diego played a recital at Trinity Church April 2nd. He was assisted by Mrs. John D. Gish, soprano.

Ernest Douglas presented his new Mass in A minor for the first time at St. Matthias' Church, March 22nd.

Mr. Grace Bartlett, of the Christian Church, Honolulu, is giving a recital series.

Warren D. Allen, Stanford University, gave a recital early in April at the Bovard Auditorium. He was also heard in an excellent program at the Harvard School. The Stanford Glee Club assisted.

The local Elks are to spend \$40,000. for an organ for their new club house. The Shriners expect to spend a similar amount for an organ in their new temple.

Stanley Williams, local representative of the Kimball Organ Co., gave a talk on organ maintenance before the April meeting and dinner of the Southern California Chapter A.G.O.

Dr. H. J. Stewart was recently host to the Redlands University Philomela Chorus, Mr. Chas. March, director, presenting several organ numbers during the concert.

J. H. Shearer, Scotch organist, gave a pleasing recital at the Holliston Avenue Methodist in Pasadena in March.

The Pasadena Eisteddfod includes an organists' competitive test for amateur players of the junior and intermediate grades.

Jas. H. Nuttall, in charge of construction for the Kimball Company in the southwest, is recovering from a recent operation.

May L. Nagel, Los Angeles theater organist, was seriously injured in an automobile accident.

San Diego theater organists are preparing to organize an Organists Club similar to the one in Los Angeles.

Clarabel Patten Wallace, manager of the Gamut Club Pipe Organ Studios, Los Angeles, announces the installation of a new Moller theater type practise organ in addition to the ten-stop Estey church organ which has been in use since last summer. This organ is now available for practise and for teaching. It has detached console, and is modern in every particular.

The specification is not available in the form required for these pages; the Solo has 9 stops, the Accomp. has 4 with 2 more on Second Touch, and 5 percussion.

Paris Impressions

By *HUGH McAMIS*

Official Representative

THERE is nothing very exciting to report from the organ world of Paris this month. Honegger's "Le Roi David" is about the finest thing that has been done here lately. The Bible story in verse by a Swiss—orchestra, chorus, solos. It is given about every week and s.r.o. always. It would be a stunning thing for a Guild affair in a big church with full orchestra.

M. Bonnet's residence organ might interest his many American friends.

Pedal	2 2/3' Flute
16' Bourdon	2 Flute
8' Flute	1 3/4' Flute
Great	Swell
8' Diapason	8' Salicional
Flute	8' Horn
Choir	4' Flute
8' Flute	8' Oboe
4' Flute	8' Vox Celeste

The full organ is perfect and powerful.

San Francisco Items

By *WALTER B. KENNEDY*

Official Representative

THE last two meetings of the local chapter A.G.O. have been of more than usual interest, and are well worth recording for the perusal of those so unfortunate as to have been absent.

The first meeting was at the studio of William C. Carruth, more familiarly known as The Abbey, when the guest of honor was the well beloved Domenico Brescia, composer and pedagogue. Mr. Brescia has demonstrated his ability to accomplish, ever since his appearance among us, but the majority present were given marvelous evidence of this characteristic, as a portion of his work was exhibited on this occasion. Mr. Brescia has written sixty-nine Fugues upon the same subject, truly an achievement. These have been written for piano, organ, string quartet, orchestra, male chorus, mixed chorus, and even for solo violin. The latter, a two-voice fugue, was played during the evening by Mr. Orley See, without accompaniment, and was so enthusiastically received that it had to be repeated. Miss Virginie de Fremery played a five-voice arrangement of this subject for piano, displaying admirable technic and revealing a depth of emotionalism that thrilled her hearers beyond description. Mr. Carruth at the organ and Mrs. Carruth at the piano, in a rendition of a

fugue upon the same subject, gave a highly artistic reading. Sixty-nine fugues are not the sole accomplishment of Mr. Brescia. Suites, songs, fantasies and a galaxy of other forms comprise this versatile Composer's contribution to the literature of music.

The last meeting of the Guild was held May 5th, meeting around the table at the famous Luois' Mexican Grill, in San Francisco. After a bountiful repast, automobiles carried us to the newly dedicated Legion of Honor Palace, to view and hear the new Skinner organ now in charge of Marshall Giselmänn. Mr. Giselmänn gave a delightful exhibition of the organ, illustrating in an exceptionally interesting manner the multiple tonal beauties of this huge instrument. Selections were played by Mr. Giselmänn, Wallace A. Sabin, John Harnden Pratt, and others.

Among the new organs installed in this vicinity is a 3-m Estey at The Christian Assembly, San Jose; a four-manual Skinner at Trinity, San Francisco; a four-manual Kimball at the First Church of Christ, Scientist, San Francisco; a three-manual Spencer-Whaley, in the studio of Mrs. Annabelle Rose, contralto; and rebuilt instruments at the First Presbyterian, Oakland (Kimball); and Stanford University Memorial Chapel (Skinner).

Mr. Harvey Loy, F.A.G.O., for many years organist of the First Unitarian Church, Berkeley, has recently graduated from the Berkeley Divinity School, and was ordained into the Unitarian ministry within the walls of the church where he has so long conducted the musical ministry. Mr. Loy gives evidence of being as splendid a preacher as he has been an organist, and it will be a blessing to the organist of any church which he serves as pastor to have a minister that has an appreciation of music. May more ministers find a similar preparation for their life work.

Mr. Alfred Chaplin Bayley, formerly organist of Grace Cathedral, San Francisco, has been appointed to a similar office at the Epworth Methodist Episcopal Church, Berkeley. He has a three-manual Wurlitzer organ and a good choir of well trained singers.

Washington

By *THOMAS MOSS*

Official Representative

MANY things have been done in the name of music during the past month, in and about the Nation's Capitol. The customary Lenten and Easter cantatas have been offered, some of the performances being of a very high

type; and others most unworthy, if we exclude the effort expended. We visited one church where an Easter cantata was being sung. The chorus work was passable, and the members are to be commended for their splendid efforts, despite the miserable work of the organist and soloists.

One of the two most effective of Lenten Cantatas we heard was that given at The Church of the Epiphany, where Adolf Torovsky is organist. There is a fine chorus of mixed voices here, which showed excellent training. "Olivet to Calvary" was the cantata, and here again the soloists did not approach the work of the chorus, a marked tendency to flattening being most disturbing at times, while Mr. Torovsky's organ accompaniments were most satisfying.

We were sorry not to have heard the rarely presented cantata "The Passion of Our Lord" by Schuetz, which was given by the choir of St. John's Church on Palm Sunday and again on Good Friday. The finale to the work is missing, and we understand Mr. T. Guy Lucas, the organist, attempted one of his own.

Mr. Claude Robeson and his large choir at the Church of the Covenant, gave Stainer's "Crucifixion" Good Friday night.

At the First Congregational the same cantata was sung on Palm Sunday. Ruby Smith Stahl is the director and Charles T. Ferry is the organist. The choir of some forty-five voices sang with more precision than expression, but with good tone. The organ accompaniments were acceptable. We should like to observe in passing that Handel's LARGO which was the prelude to the service, received a most unusual and not altogether satisfactory treatment. It was played too sentimentally and with too much rubato. The dignity and rhythm of the old number was lost. The program said the postlude was ELEGY by Noble, but it sounded strangely like an improvisation!

The Calvary Baptist evening choir, where your Correspondent presides, sang Dubois' "Seven Last Words" at the Palm Sunday service.

Easter Sunday afternoon, "Christ the Victor" (Buck) was offered at the Church of the Ascension," Albert W. Harned, organist.

At the last meeting of the A.G.O. April 6, Dean Louis Potter, Jr., was presented with a bound volume of the organ works of Caesar Franck. He left the latter part of the month for his new position at the Baptist Temple, Charleston, W. Va.

Chesapeake Chapter A.G.O. at Baltimore were hosts to the D.C. Chapter on April 28, at a dinner followed by a recital by Lynnwood Farnam at Memorial Episcopal Church. The

weather was bad, but the spirit of fellowship around the dinner table, and the musical feast which followed, made it an occasion to be remembered. Many of the D.C. Chapter travelled by a chartered bus to the Monumental City. At the splendid dinner, Dean Ender of the Chesapeake Chapter welcomed the guests, and spoke of the cordial relations existing between the two Chapters. Mr. Farnam was then introduced, and responded briefly. After the dinner, the members robed themselves and marched into the church. Mr. Farnam's was unquestionably the most impressive organ recital I have ever listened to. Memorial Church has a moderate sized, gorgeous toned Casavant, and the color effects that this master painter of organ music produced were remarkable. The out-standing numbers made us feel like shouting for joy.

American Organ Players Club Philadelphia

AT St. Matthews' Luth. Church, Herman Widmaier gave a series of noon-day recitals on Wednesdays during May. These were quite well attended by the working class who are employed in nearby factories, etc.

Music Week programs were in abundance at various churches.

Wm. T. Timmings's recitals for May were First Presb. Church, Carlisle, Penna.; six recitals during music week on the new Austin organ in Shippensburg, Pa.; original compositions recital at Tabernacle Presb. Church, W. Phila.

Frances McCollin has again captured a prize for an original anthem, this time from the Strawbridge & Clothier firm, for the best setting for mixed chorus on the "Good Night Peal" which has been the official conclusion of the WFI program since the beginning of the year.

—JOHN M.E. WARD

WILLIAM T. TIMMINGS, born in England 1895, studied piano and organ with Uselma Clark Smith, and compositions with Dr. H. Alexander Matthews. He was appointed organist of St. Oswald's Kidderminster in 1909 and came to America in 1911. Since 1911 he has been organist of St. Paul's P.E., Elkins Park; St. Michaels' Lutheran, Germantown, and choirmaster in the Lutheran Church of the Advocate. He is also in charge of the girls' choir at the Lutheran Orphanage.

A member of the A.A.G.O., N.A.O., A.O.P.C., Philadelphia Manuscript Society, and Philadelphia Music Club,



MR. WILLIAM T. TIMMINGS

Mr. Timmings' compositions include Concert Overture for the organ, anthems, solos, piano, and violin selections.

Los Angeles Theater Organists Club

THE April social was held at the Criterion Theater through the courtesy of Mr. Harry Arthur, general manager of the West Coast Theaters Co., and Mr. Harold Horne, managing director of the theater. Mr. Herbert Kern, house organist was assisted in planning the splendid meeting by Harry Pyle and Robert Christenson; T. J. Parry and Miss Lynne Heiss augmented the committee in receiving the organists and guests.

It was very gratifying to the organists to be told by Mr. Horne, during his interesting talk, of the managers' appreciation of our organization and its work, and that they are heartily in accord with our efforts. Like a true Californian he reminded the organists of the many advantages enjoyed by the Southwestern theatrical employes and commended them for their capable support of the motion picture entertainment, giving them due credit for their share of honors as distributors of happiness.

The criterion orchestra conducted by George Stolberg played a pleasing arrangement of excerpts from the older light operas. Mr. Kern gave some excellent support with the organ during the overture and his work in "The Story of Franz Liszt" was especially pleasing. This was a picture visualizing events of the Composer's life, the picture being projected on a transparent screen while a group of

dancers and a male sextet portrayed several scenes behind the picture. The accompanying of the orchestra and organ, playing the SECOND RHAPSODY and LIEBESTRAUM No. 3 was well timed and made a most effective presentation. This number was arranged by Mr. Horne who also staged the closing number of the program "In a Swiss Inn" the current Criterion prologue with a company of singers and a group of interesting dancers from the Ernest Belcher studio. Harold Curtis presented a new song "Most of All I Want Your Love," written by Mr. Horne and Mr. Tandler, the house pianist. Mr. Curtis' organ work was good; he made effective use of counter themes adding a few touches of modern harmonies with just enough contrasting registration to make his number enjoyable.

Mr. H. C. Ferris, Superintendent of Construction of the Robert Morton Organ Company gave a short enlightening talk on organ specifications. He urged the use of more diapasons in our theater organs and discouraged the prevalent custom of purchasing stock specifications. Robert Christensen of the California Theater played Grieg's WEDDING DAY AT TROLDHAGEN in a skillful adaptation of this piano number to the organ. He displayed considerable technical ability and gave a gratifying demonstration of the large organ's registration possibilities. Mr. Stolberg and his concert master Samuel Fiedler played the Kreisler CAPRICE as a violin duet arranged by Mr. Stolberg in double stops for both violins, Mr. Tandler accompanying at the piano. Their convincing artistry was heartily applauded. Following the program there was an elaborate dinner and dancing at the Friars Inn.

ROY L. MEDCALFE



AN informal dance was given in the ballroom of Loew's New York Theater Building May 28 at 11:30 p. m. A small orchestra was in attendance and light refreshments served.

Plans are afoot for a demonstration of the new Wurlitzer at the Rivoli Theater sometime in June. It is expected that both of the Rivoli's organists—Mr. Harold Ramsbottom and Mr. Frank Stewart Adams—will participate and the S. T. O. membership is looking forward with pleasurable anticipation to hearing Broadway's latest theater organ.

A drive is to be launched in the coming summer months to increase the membership 100 per cent. Since becoming President of the S.T.O. I

have given serious thought as to the future of the organization. I have my dreams of the time when the S. T. O. will have its own permanent headquarters—not necessarily a Woolworth Building—but some place where the members can gather for their meetings and social affairs. As it is at present we have no place we can call our own. For the consummation of this dream we first need a much larger membership, a membership of four or five hundred. To realize this will take time, but if we can double the membership this year, and then double that membership next year we will be well on the way. To double our membership this year means that each member should bring in one other member, not a hard task if everybody will get busy.

The second requirement to see this dream a reality brings up the matter of dues. When the S. T. O. was first formed yearly dues of \$5 was fixed as being sufficient, as the chief expense looming up at that time was printing, postage, and other small incidentals. But to-day, with this goal the object I ask every S. T. O. member to seriously consider whether yearly dues of \$5.00 is sufficient to put over this proposition. Could it not be increased to at least \$10.00? Four hundred members at \$10.00 each! The income from this would be quite sufficient to realize my dream. Think it over. The entire proposition is up to the S. T. O. membership. It is for them to decide. Within the next two or three years let us have The Society of Theater Organists Inc., a reality with permanent headquarters, where the members can promote mutual acquaintance, and derive benefit from an exchange of ideas.

—WALTER WILD

Philadelphia Fraternity of Theater Organists

THE Hotel Normandie continues to be the scene of our monthly midnight meetings and luncheons, with a fine spirit manifesting among the members. One of the finest meetings we have ever had was the last monthly meeting. Mr. Otto Schmidt, the worthy vice-president, conceived the idea of inviting the orchestra leaders in the motion picture houses as our guests. As a result several of the "chefs d'orchestre" were present, among them Mr. Sidney Lowenstein of the Stanley, Mr. Adolphe S. Kornspan of the Fox (who came despite his illness resulting from vaccination) Mr. Harry Meyer of the Stanton, and other notables.

Mr. Lowenstein made some pertinent remarks as to the setting of pictures,

and the question of whether the organist should always play the orchestra score. In his opinion there were compositions called for in an orchestral setting that are not effective on the organ, also that at times the organist can fit a picture more in detail than an orchestra. He said that for the sake of unity the theme selected should be used by organists as well as the orchestra. One of his strong points was that the organists should be employed by the orchestral conductor rather than by the management, as is done in several Philadelphia houses.

Mr. Kornspan being considerably under the weather, asked his associate, Mr. Heinz to speak for him. Mr. Heinz responded with an expression of the cordial feeling existing between orchestra leaders and organists in his theater, and wished the Fraternity well. Altogether, the meeting was a great success. The keynote of the Fraternity is cooperation, between employers and organists, between organists and orchestra leaders, and between the members themselves. The Fraternity believes that in union there is strength—not the strength of the sword and the battle-ax, but the strength that comes with the uniting of thought and effort.

On April 26th a recital was tendered to the members and their friends by Rollo F. Maitland, the P.F.O.T.O.'s president, on the magnificent new four-manual Austin Organ in his church, the Church of the New Jerusalem. While not a theater organ, strictly speaking, this instrument is capable of a flexibility of expression that would do credit to any theater organ, with valve Tremulants that would satisfy the most ardent admirer of this device. Mr. Maitland produced some novel and interesting effects by means of the divided five-rank Mixture in the Swell, voiced soft enough to blend with almost any stop. He played these numbers:

Overture Midsummer Night's Dream,
Mendelssohn
Dreams, Stoughton
Passacaglia, Bach
The Brook, Dethier
Bells of St. Anne, Russell
Canzonetta, S. Marguerite Maitland
Scherzo Caprice, R. F. Maitland
Elfen, Bonnet
March Slav, Tchaikowsky

—IRVING CAHAN

THROW THEM AWAY

A DISCOURAGED RECITALIST

"I'm discouraged; they liked this program—full house and enthusiastic—what will I do with all my Sonatas?" Here is the program:

Mendelssohn—March of Priests
Nevin—Will o' the Wisp
Handel—Largo
Sturges—Caprice

Wagner—Evening Star

Yon—Primitive Organ

Yon—Concert Study

Well, why shouldn't they like it?

It certainly is infinitely better entertainment than ever a sonata was. Are recitalists a bunch of school-marms, or entertainers? And are we so out of touch with all mankind that mankind must either like what we like, or we'll condemn them vigorously and eternally? The average audience will stand one educational bit, sonata or fugue, on each half of the program; if we are so foolish as to overload our programs with unintelligible Greek, we shall continue to play to half-empty auditoriums. Which do we prefer: to give pleasure to our audiences, or have our audiences give pleasure to us? Going to be selfish? or generous?



Back
of the
Merry
Publisher

OUR stock of handsome front-cover plates is being increased by the addition of a delightfully atmospheric conception of The Temple, Cleveland, and the Rialto Theater, New York. For the former we are indebted to Mr. Carleton H. Bullis. This gives us the greatest Episcopal Cathedral in America, the United States Government's most noted building housing an organ, one of America's finest residence organ settings, a Jewish temple, and a Presbyterian church, both the latter in Cleveland, the last being the Church of the Covenant. Two of these are original etchings, one a photograph, one an architect's model, and one a freehand drawing in black and white. We also use for the present issue only, and never to be repeated, a photo of the new Liverpool Cathedral—which will undoubtedly remain the only non-American view to be allowed the honor of a place on THE AMERICAN ORGANIST'S front cover.

The aim of these front covers is not to accumulate delightful pictures. They are symbols. They have behind them the spirit of the worlds of art. They are atmospheric. They suggest aspiration, inspiration. The salaries we get have nothing to do with the making of the things we give. The salaries are no more important than the bread and butter of our tables, though they are equally necessary. The important thing is the art within

us, the spirit. Within the two covers of *THE AMERICAN ORGANIST* we find mostly the essentials of our artistic lives. But on the front cover we endeavor to place a truly inspirational embodiment of the spiritual essence of our beautiful art of music. We hope our readers are not merely glancing at our front covers but are reading them diligently with eyes that see beneath the surface and discover the beautiful thoughts and aspirations thus to be found.

Our new subscribers have been pouring in upon us in recent numbers from unexpected and unknown sources. How do these new readers learn that such a professional entity as *THE AMERICAN ORGANIST* is available to them? We cannot answer the question, unless by saying that our own readers are doing valuable missionary work. The more subscribers we have, the more work and worry we have. Also, the more subscribers we have, the more united is the profession, the more widely spread is that wonderful leaven of emulation by which any group of men and women dedicated to one common endeavor rise to worlds of conquest and accomplishment hitherto unknown and unattainable.

So we earnestly urge our present readers to do the missionary work we cannot do for ourselves, to spread abroad a knowledge of *THE AMERICAN ORGANIST* and what it is doing in the profession, to see that every student of the organ is also a reader of the profession's magazine and every public library in our Country has our profession represented on its reading tables. Pupils hesitate because they think the magazine is above them; libraries fail because they have no appropriation for class publications (though an increasing number of them are gaining and using such appropriations, and such libraries as those of New York, Boston, Philadelphia, etc., etc. have been subscribers to T.A.O. since its inception).

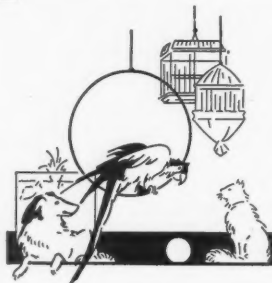
The cost of our delightful new dress goes up and up. With the co-operation of our printers and our advertisers, we are gradually recovering all time lost through the big changes so recently made; further losses came through various changes in the plant itself, the death of our beloved foreman, and the difficulties of securing a successor, which at last seem to be satisfactorily accomplished.

We welcome to our list of represented cities, Chicago and London. Mr. Groom of Chicago enjoys a high standing among his fellow professionals and needs no introduction to any of them; this is not an endeavor to invade the especial territory of Bro. Gruenstein, but merely an acknowledgment of the fact that Chicago is one of the greatest organ centers of

America and that its professionals in church and theater merit all the attention that can be given them. Dr. Mansfield is a British-American known across both lands; he has temporarily returned to his beloved Britain for an extended visit. For the sake of his work as our Representative we hope he stays there forever; for the sake of his professional activities among us here, we hope he returns joyfully after a not too extensive vacation.

We want Philadelphia, Cleveland, Baltimore, St. Louis, Minneapolis and St. Paul definitely in our pages. With these few additions we shall feel that *THE AMERICAN ORGANIST* has done its duty well in giving the entire organ profession in our land the best representation it is capable of using for the furtherance of its professional welfare.

But our space for ourselves is used and we close these remarks with a repeated expression of thanks to those of our readers who have lately co-operated so efficiently in flooding our office with new subscriptions. We hope every reader will constitute himself and herself a subscription-builder, a profession-builder. Salaries are going up, the ethics of professional practise are advancing, thought is clarifying, intensifying endeavor; the remarkable speed developed by the profession some few years ago has slightly increased and in no branch of the profession has it shown any evidence of early slackening. Let's make it truly a world of cooperation for all of us.



Brevities

Personal and General News Items Briefly Stated for Record

PERSONAL NOTES

GEORGE ALBERT BOUCHARD recently gave a recital in which his own "Sing Me a Song of Beauty" was sung by Mrs. Bouchard. JOSEPH W. CLOKEY'S Ballet Suite was played in San Francisco at both series of the S.F. Orchestra.

MISS CAROLYN M. CRAMP, post-graduate of the Guilman Organ School, is the newly appointed organist for the Ninth Church Scientist, in Town Hall, New York City.

CHARLES RAYMOND CRONHAM, municipal organist of Portland, Me., was married to Miss May C. Korb, soprano, and pupil of Mme. Marcella Sembrich, on May 28th in the West End Collegiate Church, New York, the Rev. Dr. Henry E. Cobb officiating.

MRS. LOUISE B. DORR of Greenwich, Conn., in the latter part of May, left to attend

the Biennial of the National Federation of Music Clubs, and is planning to remain west all summer. On her return in September she expects to live in the Metropolitan District.

MRS. ETHEL DAYTON EDWARDS, wife of Walter Strong Edwards of Stamford, died in Stamford Hospital May 13th after a brief illness.

F. C. FERINGER of Seattle composed a symphonic overture for orchestra and the local orchestra performed the work.

J. D. LARKIN, Buffalo, N. Y., is donating a 70 to 100 stop organ to the First Congregational of which Mr. Harry W. Whitney is organist.

ROLLO F. MAITLAND has been studying Mr. Schlieder's method of teaching improvisation, etc. for five years and goes abroad with him this summer with the expectation of making the teaching of it a specialty along with recital work next season.

FREDERICK C. MAYER of West Point, N. Y., went to England for the final testing of the Carillon for the Park Avenue Baptist Church, New York. The bells were shipped to America early in June.

WILLIAM W. PRATT, organist for fifty years, died May 16th at his home, 494 Macon Street, Brooklyn. He was a member of the James Methodist Church.

D. A. PRESSLEY, Washington St. Methodist, Columbia, S. C., and his choir, were entertained by the music committee with a dinner given in appreciation of the fine work they had accomplished this past year.

FREDERICK SCHLEIDER began his third annual Summer Intensive Course in New York City June 1 which will extend to June 20. In Paris the course begins July 1 and lasts until August 21. There are two beginners' courses, Lyric and Contrapuntal; the advanced cultural course is the "study and practise of the emotional values of harmonic and inharmonic points of melodic creation and expression." Mr. Schlieder will reopen his New York Studio October 15. Mr. Schlieder's series of lectures prior to his sailing on June 20th were given at his New York Studio: "Musical Psychology as applied to Musical Instruction of the Future," "The Basis of the New Freedom in Musical Instruction," and "Has Modern Music a Harmonic Basis."

C. W. THOMPSON, for over forty years a Boston music publisher, died at his home March 24th. The business of the C. W. Thompson Company is to be carried on by Mrs. Thompson.

MISS GRACE CHALMERS THOMSON, St. Philips' Cathedral, Atlanta, Ga., has had a busy season with her choir at St. Philips'; during Lent she presented Dubois' "Seven Last Words," Gounod's "Gallis," Rheinberger's "Stabat Mater," Maunders' "Penitence, Pardon and Peace," excerpts from Starnes' "Crucifixion," Gounod's "The Redemption," Mozart's "7th Mass," Matthews' "Life Everlasting," and Gounod's "Messe Solennelle." In addition to this she carried on her regular weekly organ recitals and assisted the Georgia Chapter of the Guild to present Mr. Lynnwood Farnam in recital in 1st Presbyterian, Atlanta.

MISS LOUISE C. TITCOMB returns from France to Farmington, Me., June 12.

B. F. WELTY, of the First Presbyterian Church of Tacoma, Wash., passed away April 17th, after an operation in a Tacoma hospital. Mr. Welty had taken great interest in the purchase of the new organ for his church and was the designer of the four-manual instrument.

HERBERT WESTERBY, England, is now planning a recital tour of the United States and Canada to begin at the end of September. Mr. Westerby hopes to be able to come to America three or four weeks before that time and secure vacation duty.

MUSICALES

FREDERICK C. ABBE, St. John's Episcopal, Warehouse Point, Conn., and his choir presented the cantata, "EASTER EVE AND MORN" by Frederick Stevenson, April 19.

APOLO MUSICAL Club gave a concert at Orchestra Hall May 11 with the idea of liquidating at once the entire deficit of the Club.

BACH Choir, under the direction of Mr. Franz Salbach, made its first appearance in a performance of "ELIYAH" at the Municipal Auditorium, Long Beach, Calif.

BACH'S ST. MATTHEW'S PASSION music had two performances by the Philharmonic Orchestra in conjunction with the Schola Cantorum, April 13 and 14. The first at Carnegie Hall and the second at the Metropolitan Opera House. Mr. William Mengelberg conducted.